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The E Ticket®

" COLLECTING THEME PARK MEMORIES "

Mr. Toad's Wild Ride

Disneyland Art Director Bill Martin

Main Gate

WELCOME ... Welcome to Issue #20 of The "E" Ticket. Of all the attractions at Disneyland, information on the original dark rides in Fantasyland has proven the most elusive. The few photographs that we find in old guidebooks and magazines usually show a **Peter Pan** ship or **Snow White** ore car loading people in front of the ride, but seldom do we see an interior. For years we've searched our own misty memories to recall the scenic twists and turns within those early black light attractions. As kids, these maze-like gems of motorized magic became our focus as we crossed the **Castle** drawbridge, yet, in our souvenirs, they were overshadowed by the larger attractions at the Park. This issue, with great enthusiasm, we present the story of the most manic of these "D" ticket delights - **Mr. Toad's Wild Ride** - with a collection of first-time photos from the 50's and a cut-away map of the ride as it appeared to those guests first infected with Toad's "motor mania."

Many of this issue's facts and feelings about **Mr. Toad's Wild Ride** came from the original Disneyland Art Director who designed the Toad track plan in the first place ... Bill Martin. Bill's work at Disneyland (like the Holidayland sketch below) was extensive during the first twelve years at the Park. In this issue's interview, he tells us some fascinating stories about making big ideas fit into specific spaces. Many early ride ideas began on his drafting table, and if an attraction had a vehicle which followed a roadway, track or beamway, Bill did the planning.

We know from your letters and comments that photographs of Disneyland taken from the air capture interest like nothing else. Suddenly, memories become clear about the Park and questions are answered about tracks, buildings, and whether or not something existed at a point in time. This issue we offer a new department: "Wings Over Disneyland" in response to your suggestions.

We're merrily on our way to thanking Roberta Brubaker, Patrick Jenkins, Dave Smith, Becky Cline, Robert Tieman, Ed Squair, Renie Bardeau, Diane Scoglio, David Mumford, and Marty Sklar. Their memories, resources and approvals brought this issue into reality. We also thank Bill and Marty Martin for spending several generous, enjoyable evenings with us. Bill's in-file artwork, and his memories of Walt and that first Disneyland, really made this issue a thrill to complete.

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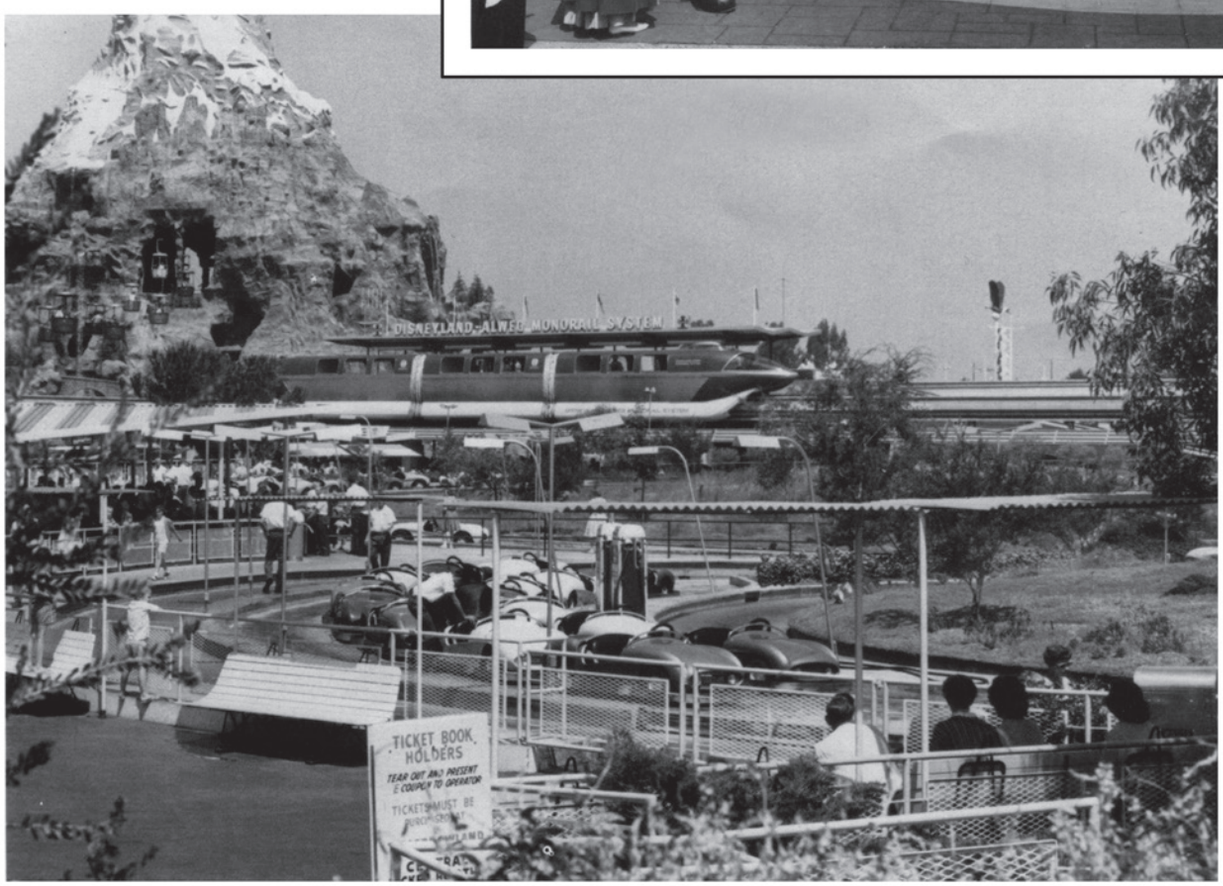
* * * SHOWCASE * * *

For those with an interest in the history of Disneyland, every old photograph presents a pleasant puzzle ... the challenge of dating the photo. When several fans lean over a picture together they race to spot the telltale clues: the wording on a sign, the style of the ride vehicle, the appearance of an attraction known to have changed over time. Close scrutiny can sometimes reveal, if not the month, at least the year that the photo was taken.

These two photos have many clues as to their vintage. The huge birthday cake in the space before **Sleeping Beauty Castle** was used for the Magic Kingdom's tenth anniversary celebration in 1965. The busy photo of Tomorrowland includes many images dating from 1959, including the Richfield Eagle tower, the rounded **Skyway** buckets, the earliest **Autopia** cars and the first **Monorails** with the three car trains.

On the pages which follow, a new feature called Wings Over Disneyland depicts Disneyland from the air. The aerial shots are from the same two years as the close-ups shown here ... 1959 and 1965.



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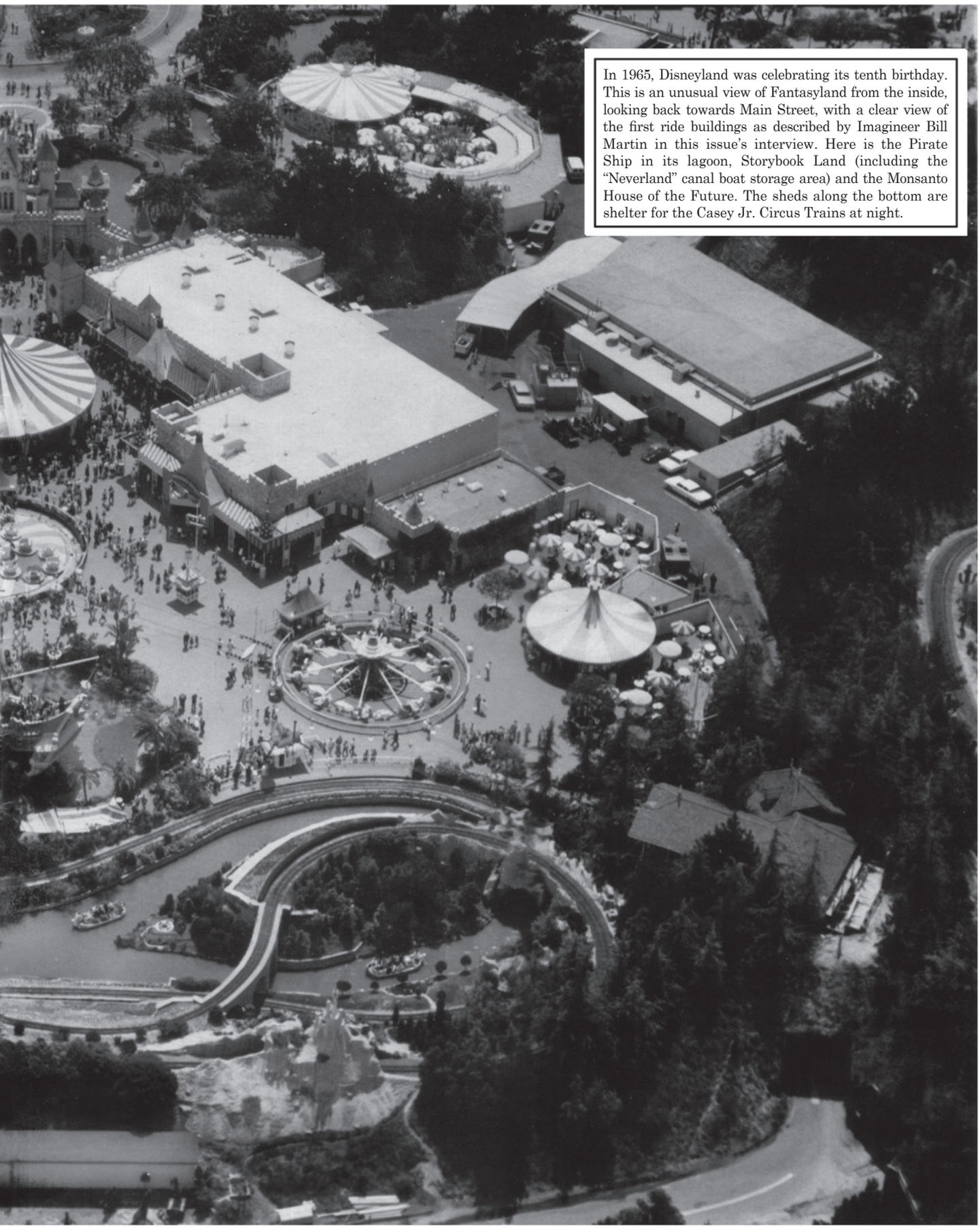

In 1965, Disneyland was celebrating its tenth birthday. This is an unusual view of Fantasyland from the inside, looking back towards Main Street, with a clear view of the first ride buildings as described by Imagineer Bill Martin in this issue's interview. Here is the Pirate Ship in its lagoon, Storybook Land (including the "Neverland" canal boat storage area) and the Monsanto House of the Future. The sheds along the bottom are shelter for the Casey Jr. Circus Trains at night.

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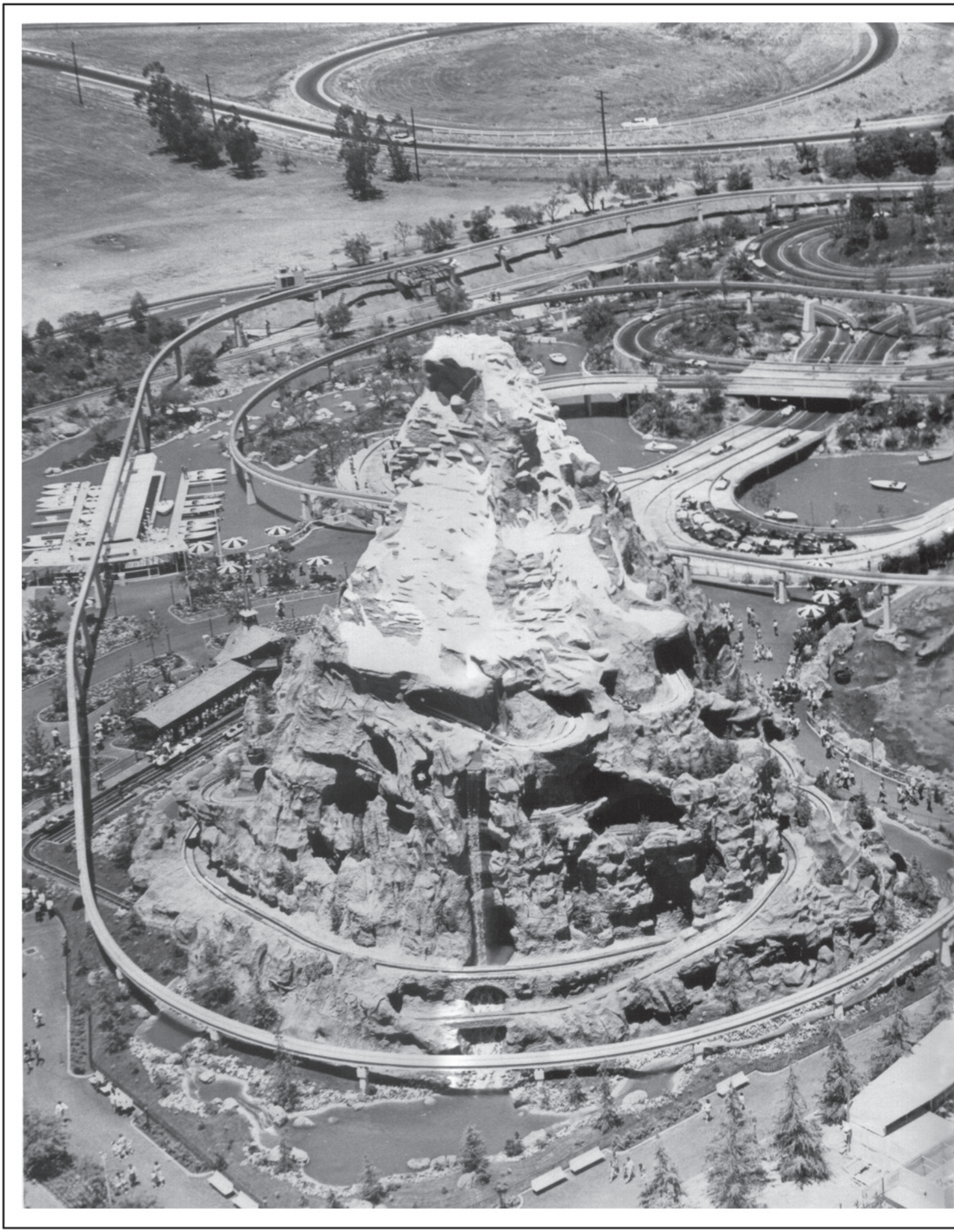

Disneyland underwent its first major expansion in 1959, and Tomorrowland's paint is barely dry in this dramatic photo. The brand-new three car Monorail pauses at the station while guests nearby enjoy their first trip on the Submarine Voyage and the Matterhorn Bobsleds. Once the Submarine show building was completed, Bill Martin combined the tracks and roadways for the various ride systems in a common space above it (see page 13). The complexity of his planning can he appreciated when viewed from this angle.

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* * * VINTAGE VISITS * * *

Disney Park enthusiasts Jack Janzen and Leon Janzen were anxious to try out a brand new Yashica 35mm camera on this October, 1967 trip to Disneyland. Leon had just returned from his Army tour of Viet Nam and the camera was a duty-free present to Jack, who was in high school at the time these pictures were taken. It may have been their interest in this, their first decent camera, that resulted in these Park portraits.

The **Sleeping Beauty Castle** (right) is seen as it was 27 years ago, surrounded by fences and plantings which have changed many times since this photo was taken. Frontierland's town of Rainbow Ridge (below) is the backdrop for the loading of the **Mine Train Through Nature's Wonderland**. Colorful miniature locomotives pulled their trains of yellow ore cars into the tunnel ahead, which opened on outdoor displays from Walt Disney's *True Life Adventures*.

Disneyland was a relaxing and uncrowded place during this off-season visit. In this shot of the picnic area near Fantasyland's **Chicken of the Sea Pirate Ship**, Jack (center of picture) helps support the crags of Skull Rock. In the photo below, the guys appear smug as they pause near Frontierland's Aunt Jemima Restaurant because they still have unspent ticket books in their shirt pockets.

Without a doubt the most photogenic of the scenes on the **Mine Train** ride was when the train crossed the timber trestle above the stream in Beaver Valley. Bright red fire barrels lined the elevated track, and ahead on the banks were the animated bears of Bear Country.

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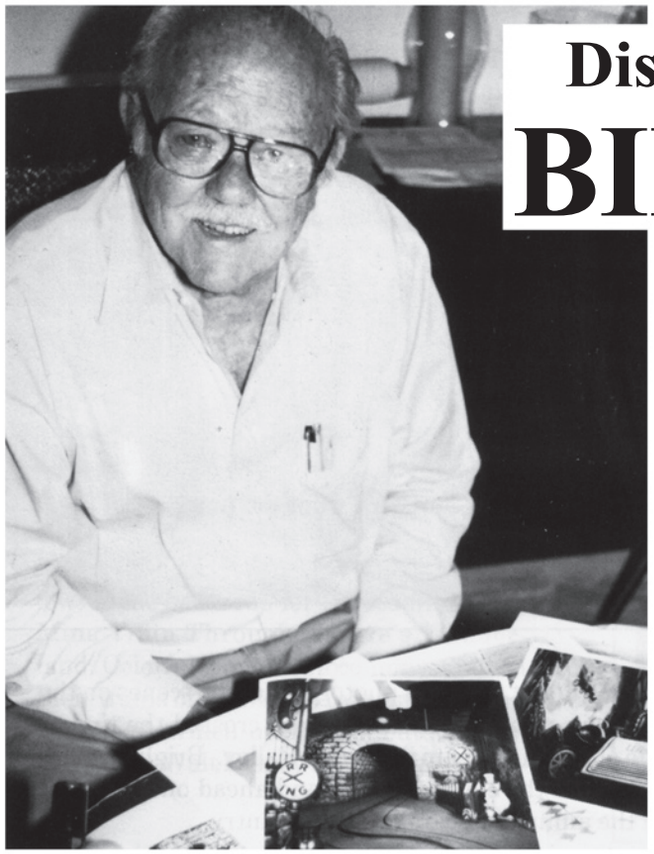

Disneyland Art Director ...
BILL MARTIN

Bill Martin left 20th Century Fox in 1953 to join Walt Disney and the new Imagineering team working on Walt's theme park experiment, Disneyland. Bill's experience in the motion picture industry as an art director and set designer helped turn the concepts envisioned on paper by Disney animation artists into completed entertainments at the Park. His initial assignment was Art Director for Fantasyland through Opening Day, and then as Art Director for all of Disneyland in years to follow. Over the next decade he helped Walt Disney expand and refine the original Park. Later, as Vice President of Design for Walt Disney World, Bill was responsible for the master layout planning of the Magic Kingdom in Florida. His work on EPCOT and Tokyo Disneyland continued even after his retirement in 1977.

Evidence of Bill's talent for ride design is found everywhere at Disneyland. For the original 1955 Magic Kingdom, Bill devised the track layouts for dark ride favorites Snow White, Peter Pan and Mr. Toad's Wild Ride. He did virtually every attraction track plan including those of the 1959 Tomorrowland expansion and in Frontierland, the Mine Train Through Nature's Wonderland. In the 1960's, the Pirates of the Caribbean and the Haunted Mansion vehicles were to follow pathways plotted by Bill Martin. Many Disneyland photos from those years show Walt Disney walking the Park with a small group of senior designers. In the following interview, Bill tells of working closely with Walt on some of our favorite rides ... and describes his part in those early morning tours of the Magic Kingdom, every Saturday, with Mr. Disney.

THE "E" TICKET: Bill, you were the Art Director in charge of Disneyland from 1955 till 1967, is that correct?

BILL MARTIN: Right. I worked for Disney in 1953, went back to Fox for a few months (on Darryl Zanuck's *The Egyptian*) and then returned to Disney in 1954 when we knew we had the green light for Disneyland. One of the first things Walt had us do was to tour the big amusement parks back East. I went with Bill Cottrell, Bruce Bushman and George Whitney to places like Fairmont Park in Philadelphia, Palisades Park in New Jersey, and other parks in New Orleans, Cincinnati and so forth. We took all these sketches being done for Disneyland with us and those people all said, "This'll never go!" These were the guys who ran carnivals and we had this new concept, the theme park. Walt was selling nostalgia on Main Street, the Wild West in Frontierland, and so forth.

I knew both Herb Ryman and Sam McKim at Fox, and I was brought over by Dick Irvine for the very beginning of Disneyland. Walt first got Dick Irvine, who was also an art director for Fox, to come over when this Disneyland thing first came up because he had worked with Walt on *The Three Caballeros*. Our offices were in the old *Zorro* building, and I worked in there with Bill Cottrell, Nat Wynkoff and Marvin Davis. There were about six of us in that original WED group in 1953. Harper Goff was there when I arrived, working on *20,000 Leagues Under The Sea.* We worked on Disneyland until it opened in 1955, and we were still working on it after it opened. At that point we had offices upstairs in the Main Street City Hall. For the next 12 years, from when Disneyland opened until the work began in Florida, I worked on just about every project at Disneyland. I was in charge of the Fantasyland area until the Park opened. After Disneyland opened, a lot of the art directors were relieved and went back to the Studio, but they kept me on down there. I worked on just about every part of the Park and I helped with most of the modifications and embellishments during the next few years. I had very little to do with Tom Sawyer Island but I did quite a bit on Bear Country. I did most of the planning for **Rainbow Caverns Mine Train**, right after the Park opened. We put in the Painted Desert, Cascade Peak, and Rainbow Caverns ... Claude Coats did the interiors for that. I designed

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It's Spring of 1956. Walt Disney and Bill Martin pause along the riverbed during construction of the Rainbow Caverns Mine Train ride, Bill recalls, "This was one of those Saturday morning walking tours, and Walt is looking at the notes in my sketchbook. I had sketches and observations on what should be done in Frontierland at that time, and Walt probably wanted to see what I was doing. This was the first real landscaping we did back there; before that, there were just Stagecoaches and Conestoga Wagons."

Cascade Peak and the rest of the **Mine Train** ride. I worked on laying that out from the very beginning, including the miniature buildings in Rainbow Ridge. They were a favorite of Lillian Disney and I remember that Walt and Lilly would often walk along the pathways between those little buildings when they stayed at the Park overnight. Some of the storefronts are still there in the **Big Thunder** loading area.

In 1959 I did the **Submarine Ride**, the **Motorboats**, and the **Monorail** ... and I worked with Vic Greene and Bob Gurr, and Arrow Development did a lot of stuff. Bob Gurr designed the vehicles and Arrow did the track work for the **Matterhorn**. **Pirates of the Caribbean** and the **Haunted Mansion** were the last Disneyland attractions I worked on. I worked on **Pirates** until it opened in 1967. When Walt died, in 1966, he had seen the New Orleans Square area, and he'd seen the mock-ups for the ride, but he didn't see the ride open. I know he was there one day, at the Park, with the Mayor of New Orleans. He joked with the guy about how clean our New Orleans Square was compared to the real one.

My real job, as an Art Director, was to meld the actual design and construction projects with the Disney ideas, stories, and motion picture themes. I was an artist myself, and architecture was my forte. I had done perspective drawings and back-projections (you take a plan and project it into a sketch) and being an artist I was able to keep things "Disney" while keeping these projects moving. Disney had a lot of animators on board, but not a lot of expertise in set design. Walt once said, jokingly, "I don't trust the artists that I've got because they can exaggerate anything and I don't see what I'm getting." Those guys were great artists and we used them all the time. Ken Anderson was one of them, and Herbie Ryman was a marvelous illustrator. I worked with him very closely and he did a lot of sketches for me. So did Sam McKim, Dorothia Redman, and Collin Campbell. I knew Marc Davis from way back in the early days. I worked with him when we did the **Chicken of the Sea Pirate Ship**, in Fantasyland. He used Tinkerbell as the prototype for the mermaid on the bowsprit. A sculptor named Chris Muehler did the fantail on that, working in Stage 4, and Oswald Runnison helped on that project. He was a "boatman" as we called him and he was from Fox studios, too. I did the initial layouts and schemes for the **Pirate Ship**, but Runnison and Fred Stoos did the actual working drawings. We added a grotto behind it later, which was an eating area. Ken Anderson designed Skull Rock that overlooked this area. We called it Skull Rock Lagoon and of course, Ken did the Monstro the Whale and **Storybook Land Canal Boats** area, too. My part was the layout of the canal boat channels, and I determined how they worked with the track for the **Casey**

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Jr. Circus Train. Roger Broggie built the train ride itself and I liked Roger very much. He was very precise and he was interested in steam ... he and Walt shared that interest in steam engines and locomotives. Later on, when I worked on the steamboats for Florida, I worked closely with Roger on the "walking beam" boat down there.

THE "E" TICKET: The original layout of Fantasyland was your design. Was Walt involved in that process too?

BILL MARTIN: Walt was in on everything. Nothing was really consummated until he gave the okay. I made the layout of Fantasyland, but the castle was in the works before I arrived. Fred Joerger and Roland Hill had a lot to do with that. We had the major rides, like **Snow White**, **Peter Pan** and **Toad** planned in for sure. Then we added the **Mickey Mouse Theatre**, which went along the side in an empty building. You came in through the **Castle** gates and we had these "Pinocchio" type buildings (Merlin's Magic Shop) inside. I laid out these ride show buildings to the sides. Those were 60 x 100 prefabricated buildings made by Soule' which we purchased and brought in. I put the **Carrousel** in the center, the rides along the sides, the **Teacups** and **Pirate Ship** to the back and then, since we were tight for money, I made these pavilions. These tent-like tournament things shaded the queue areas, gave everything a festive carnival flavor and didn't cost much at all. You know, you couldn't go from one land to another back then. You had to go back to the hub and that was Walt's idea. I guess he's the one that first laid out that plan.

We made the turrets for the **Sleeping Beauty Castle** out of fiberglass. They were made at the Studio, then shipped down to Anaheim and assembled. I wanted to put in a "camera obscura" in the highest tower of the **Castle** so that people could see the whole park from that vantage point. We got Eustace Lycet, the head of the Studio Camera Department, to go down to Santa Monica park to see the 11 "camera obscura" they had down there. He came back and said we couldn't do it because there wasn't enough light for the 40 foot throw, so the tower became just a tower.

THE "E" TICKET: Were you involved in the Opening Day festivities?

BILL MARTIN: On Opening Day I hung around inside the **Castle**. I was one of the guys that helped raise and lower the drawbridge by hand. The show started and the ABC cameras came down Main Street and up to the bridge. We raised the portcullis and lowered the drawbridge and all the Disney characters went running out into the hub. I was back there inside the **Castle**, off camera. We had quite a scare at the beginning ... I think it was the day before. There was a small gas leak somewhere under the **Castle** and there were a few little blue flames along the base of the structure, in the courtyard opposite Merlin's Magic Shop. You know, the Park was built so fast that they laid down a lot of cable and pipes without records and the guy that found them later was Bill Evans, when he went to plant the trees and bushes with his backhoe! This was a day when the press was all around and they were hoping to get this problem on film. I guess they wanted to see **Sleeping Beauty Castle** go up in smoke! The reporters were there and one of the cameramen was even up on a big ladder. The Park publicity people were pleading with the reporters and cameramen

Bill Martin hovers above the Arrow Development test deck in a prototype flying saucer. Bill examines one of the crestings (top photo) for the Sleeping Beauty Castle towers. He designed them in 1954, and they were made in Bob Mattey's machine shop out of gold anodized aluminum.

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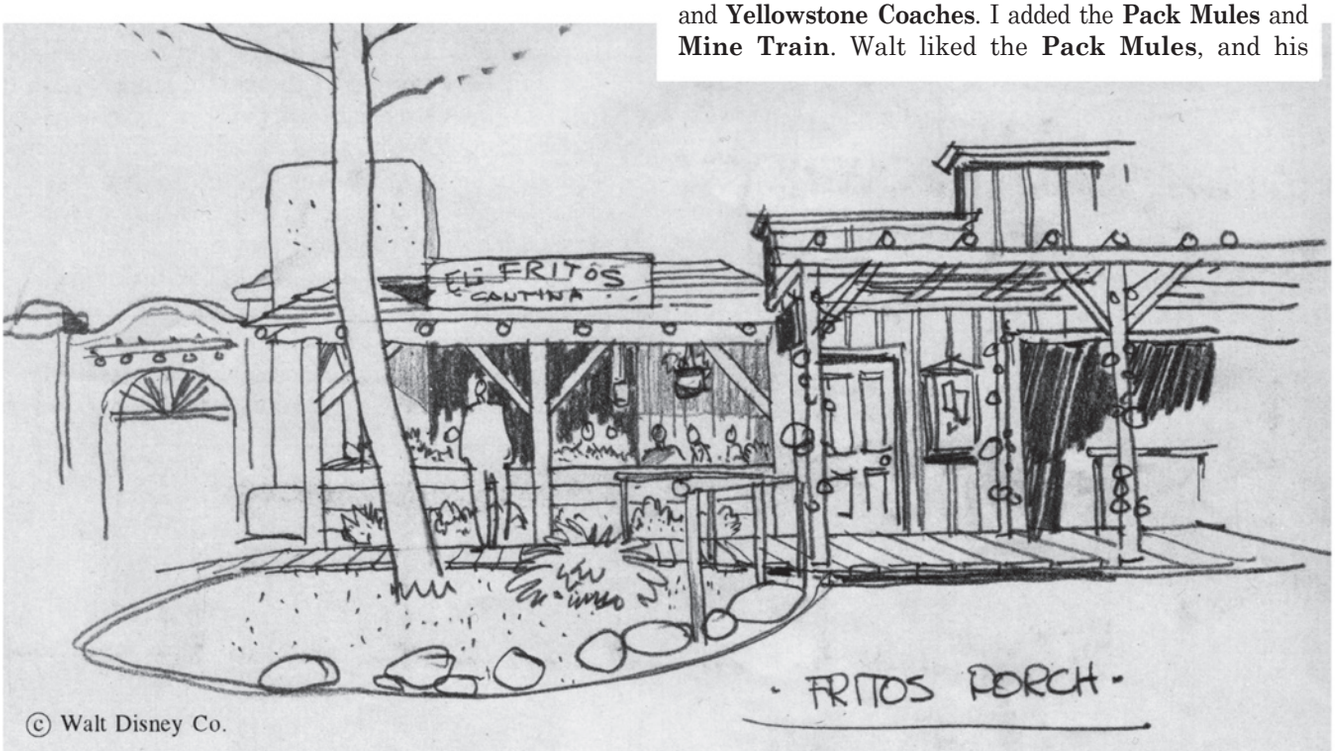
not to take pictures if a fire started ... that would have been traumatic just before the grand opening. Then I came strolling along through the side entrance and up the walk, and I was smoking a pipe at the time. I had no idea what was going on inside there. All of a sudden the Fire Chief came running out of the **Castle**, took me by the arm and ran me down to the hub. He was afraid I was going to blow up the place!

THE "E" TICKET: Tell us about some of your other Disneyland ride layouts, like the **Flying Saucers**.

BILL MARTIN: The shape of that ride, and the way the boom worked, was from an idea I picked up at Riverside Park in Chicago. They had these bobbing boats which were circulating out there in a rectangular shaped pond. When the ride time was up this bridge would wipe these people off the pond, and let the other guys free to play on the pond while they loaded over there for the next time. We wanted to improve on that so I came up with this circular area which would load on both sides and we had two arms, or booms. The design was ours but the principle was from Chicago. I've got a patent on this design, and they were supposed to pay me a buck, but they never did (laughter). Bob Gurr's hollow saucer really worked well up at Arrow Development when they built the prototype, but that's because the plenum was only four feet deep. The one we built at the Park was nine feet deep and that was our mistake. Since air squashes and compresses, there was too much lag ... we lost our deck all the time, and it took awhile to build up the pressure again. Before that, in 1959, I did the plans which routed the **Submarine**, the **Monorail**, the **Tomorrowland** and **Fantasyland Autopias** all in one complex area. We were running out of room and we had to pile things on top of each other. There was no **Fantasyland Autopia** before this and when the cars come down those slopes, they're coming off the roof of the **Submarine Ride** building. That was our first big construction job after the Park opened and I oversaw both the **Submarine Ride** and the **Monorail** at the same time. I wove those **Autopia** tracks together so they overlapped each other and they had to miss the **Motorboats** and the **Submarine** which were underneath, and the **Monorail** which was above everything. Walt saw all this and later he gave me an indirect compliment. He said, "I think you should do this new job I've got in West Palm Beach, because you're good at these complicated layouts for railroads ... these jigsaw puzzles."

The early Frontierland areas had the **Stagecoaches**, and **Yellowstone Coaches**. I added the **Pack Mules** and **Mine Train**. Walt liked the **Pack Mules**, and his Rainbow Caverns area incorporated all of that when we added the **Mine Trains**. The **Stagecoaches** were stopped because we had a runaway once and the driver was badly hurt. That was the end of the miniature horses in Frontierland and on Main Street, too. The **Wagon Train** was a dumb ride ... it was slow motion, and we had some Indians out in the sand dunes there. Walt never cared for that stuff. We also had live animals in that three ring **Mickey Mouse Club Circus** during the first year. You couldn't tell the animals what to do, though, and Walt wanted more control. That's why we went to Audio-Animatronics later.



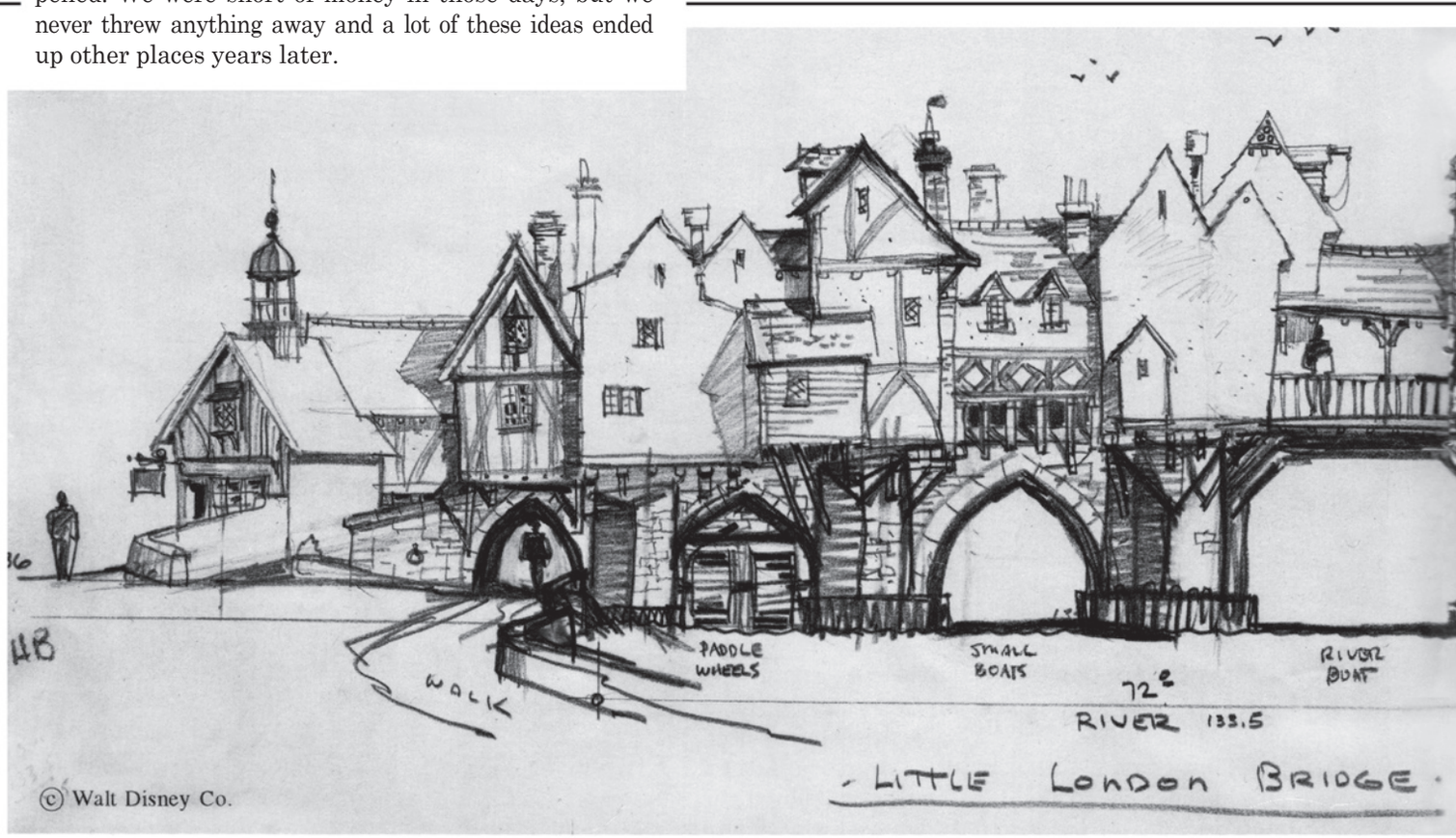
THE "E" TICKET: This concept artwork you did for International Land is amazing. This was going to be a new Land, near the hub?

BILL MARTIN: These drawings were for an International Land which would have gone into the area where the **Matterhorn** is now, where HolidayLand and the **Phantom Boats** were for a while. We had the water circulation system in place, and this London Bridge would have crossed the flow to an island surrounded by a lake on the other side. This was the way London Bridge would have appeared in the early days, in my imagination, and this would have been the Thames River that it spanned. People would have been drawn over the bridge from the central hub off Main Street, and down into International Land. This area would have been English, with the waterwheels in here which would grind their grain or whatever. Little English barges would have gone under the bridge and we were planning a French Quarter, too. One of the rides would have been a taxi cab through Paris. There would have been an Italian area and other European areas. A drawing like this would go to a draftsman who would draw it up in detail, but this pencil sketch would convey the starting idea. Here's the same International Land developed further and this was the Italian/Mediterranean area, with gondolas and so on. Here's the German/Bavarian compound (pages 18 and 19) which was to be a walk-through thing with fountains, little shops and museums, Austrian clothing and Tyrolean themes and exhibits. There would have been a little funicular train around in here, a cog-railway which would climb and descend all around the village. I worked with Sam McKim and Herb Ryman, who took this stuff and redid it with more detail, but we never did it. This was all dream-stuff, you know, and none of this really happened. We were short of money in those days, but we never threw anything away and a lot of these ideas ended up other places years later.

THE "E" TICKET: We're very interested in your work on the dark rides of Fantasyland, since information on them is so scarce. Were you able to use existing technology, like the "fun in the dark" rides at amusement parks?

BILL MARTIN: No, we didn't. As a matter of fact, I think ours were the first dark rides as such. The stuff at Pacific Ocean Park and other places came later. There were prior rides like the Tunnel of Love, for instance, where boats followed each other through a canal ... that was a dark ride. It's my feeling that our first three rides in 1955 (**Mr. Toad**, **Snow White** and **Peter Pan**) were original and a kind of breakthrough. When we went back East to visit all those amusement parks, all we saw were the "iron rides" and midway attractions, but no dark rides like we were planning, using "black light."

I worked with Claude Coats and Ken Anderson on the black light rides, and we used the murals in the loading areas to bring Walt's animated films into Fantasyland. Claude and Ken worked at the Studio on the various scenes, painting with black light paint on plywood "flats." I worked on **Snow White** a little bit before Ken Anderson came back in on it, and he and Claude Coats worked on the ride designs more than anybody else. I was the Art Director and coordinator of all the work from the artists, to the scenic painters, to the mechanical work ... right up until the rides opened. **Peter Pan** and **Mr. Toad** were mocked up at the Studio. We tried most everything first in Burbank and then moved them down to Disneyland, and this was because we were still constructing the ride



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show buildings down at the Park. We had no room down there to put them together ahead of time.

Snow White was the scariest and **Peter Pan** had the most wonder. I really think **Mr. Toad** is probably the most exciting of the dark rides. It was based on *The Adventures of Ichabod and Mr. Toad*, the Wind in the Willows segment. I think it was Walt that chose the specific ride concepts from his movies. These themes had to include something we could use as a ride vehicle. **Snow White**, for instance, had those carved wood cars. They weren't exactly mine cars but they were something like that.

THE "E" TICKET: Were the devils at the end of the **Mr. Toad** ride always three dimensional figures, or were they flats in that first version of the ride?

BILL MARTIN: They must have been just painted images to begin with, because we didn't have the wherewithal or expertise. Well, we could have done it, I'm sure, but I think the little devils were just profiles at that point. Ken and Claude did all of that art work. These ride interiors in these photos were done to be seen under ultraviolet light, of course. We did build a few simple things in dimension, some of the arches and corbels, but almost everything was done in profile. We did a lot of that in **Snow White**, too. It was stage scenery, basically, which they do all the time in the theatre. That's what this stuff really is, and it's designed to be seen from only one direction. And you see, it was dark in there and you only saw what was painted for black light. You didn't see what these photographs show, because these are taken in regular light, and it was Toad's wild ride so you didn't stay very long in one spot.

THE "E" TICKET: What was the thinking behind all the cops which appear throughout the ride?

BILL MARTIN: Well, you know that Toad escaped from prison in the movie, but mainly they were in there because Toad was such a wild driver. And the cop was always in the way. Those cops, and all the stop signs flying by, give you a sense of being out of control and that four foot radius twisting track made for some quick turnaways. With long stretches of straight track there are no surprises, no excitement. If you're coming up and all of a sudden something's happening and you're snatched away from it quickly and then something else is happening right away, BANG! ... you're in and out of it. Later, in 1961, we added more of these gags and we made the track move around a lot more. There was more animation put in there and we put in more breakaway doors and stuff, which were all electrically activated by triggers along the track. The cars ride right over the relay switches. The cop had an arm that would go up while he blew a whistle ... very simple stuff. The animation in that ride was some of the simplest we'd ever done. When we got to **Alice in Wonderland** later, things got a little more involved. **Mr. Toad** has more animation per square foot than **Peter Pan**, though, which is mostly scenery. **Snow White** had the Witch holding the apple, and the big "falling boulders" scene at the end of the ride, and that was done in the round. So were the scary trees in the **Snow White** ride.

THE "E" TICKET: Did Walt Disney give you any feedback once the rides were in place and operating?

BILL MARTIN: Oh yeah ... he rode through everything as we got them ready. I was never actually in a car with him, but he would have ideas on how to improve the ride or cut something out. Once the mock-up at the Studio was done, we were pretty much set. He did come up with some new gags from time to time.

THE "E" TICKET: What are your memories of working with Walt?

BILL MARTIN: Walt was a taskmaker, but he made things fun. He was always getting into the act, from the start to the end, and he was great at pantomime ... he could act things out. I saw him on a daily basis. He would drop into my office every day and see what I was doing. He didn't pressure you, and at first I wondered how you got a decision around there. Things just seemed to happen. He asked me a couple of times for my ideas, what I thought, and I'd blurt them out. He appreciated them, I guess, because we went ahead with what I had suggested. One time we

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were walking back to the Animation building from Bob Mattey's and Walt said to me, "You know, Eyvind Earle thinks that the **Castle** turrets should be different colors, orange and black and pink and red and purple and yellow. What do you think about that?" I said that they should all be blue like slate. He said, "I think you're right." A lot of the guys who had worked with Walt a long time didn't want to make decisions until they had gotten input from him somehow. I came from Fox Studios and when they asked me a question there I told them what I thought, so I did that when I went to work for Disney. I guess Walt appreciated some outside thinking. He did teach me not to be too dogmatic about my suggestions ... I found that out in a hurry.

I remember a time when this one guy was working on some ideas for Fantasyland and I was in the meeting when he was showing these marvelous drawings to Walt. Walt was there looking at them and Dick Irvine and myself were there ... I don't remember if Hench was there or not. When this guy got all through explaining his stuff he said to Walt, "You know, if you can't do it this way, I don't know how you're going to do it!" Walt didn't say a word. The next day the guy was gone. Walt didn't like that "hard sell" kind of talk. Walt appreciated flexibility from his people, and he usually knew in the back of his mind what he wanted. Maybe he couldn't say it right off, to begin with, but as things developed, they developed his way. He'd throw signals out and make suggestions to embellish this or play that down. He didn't want us to give up though. If he didn't

Bill Martin's first concept drawing of Alice in Wonderland. "This is an original idea for Fantasyland. Later I did another drawing of Alice as a two story ride built above the Toad ride, with the giant leaves out front. The little cottage was based on the one in the film that had Alice's feet sticking out of the windows."

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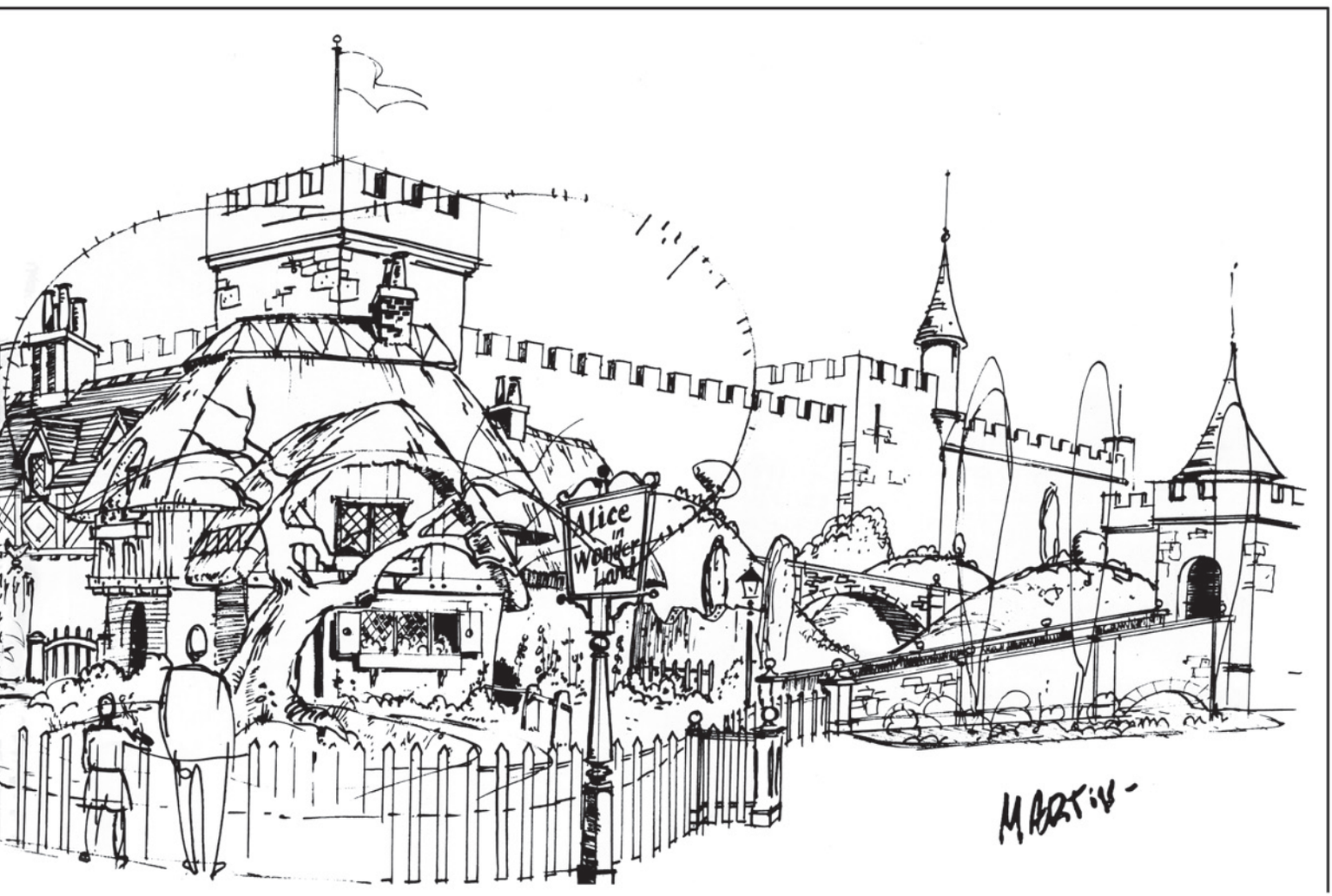
like something, we'd try something else on him, but you never said it was the only way to do it. Eventually the answers evolved and we'd be coming up with stuff in the direction Walt wanted and he probably steered us that way. He was always a few steps ahead and he wouldn't give up. He was very conscious of how things would play with his audience, and of the Disney image. He was very much in control, I'll say that.

I worked with Walt almost every day for 13 years. There were certain things Walt didn't like. An example was when I got my first raise. He came in the office to see what I was doing. I said, "Thanks very much for the raise." He was so flustered that he turned around and walked out. His visit ended right at that moment. He knew about the raise, but he wasn't comfortable with that side of Studio business. He had come in to see me about creative work and he didn't want to be involved in money matters. He left that up to Roy. Somehow he was embarrassed and the money side of things was not his game ... he wouldn't acknowledge it and you never got that kind of compliment from him.

I was working on the Florida Magic Kingdom when Walt passed away. I heard about it indirectly from someone and it was a shock, that's for sure. You know, Walt used to come into our office there, coughing like mad. Of course, he always coughed in the hall. He did this to warn people he was coming. He smoked these little cigars, and he inhaled them, and he did that right up to the last minute. He spent some time in the hospital, and after that he came in a couple of times to visit Marc Davis who was working on the Bear Country stuff. Then all of a sudden he was gone. Of course, Walt had "greased the wheels" for a lot of things that we were doing after he passed away, but he had always worked that way.

THE "E" TICKET: Looking at these pictures of you with Walt and the others, walking around Disneyland … he looks so serious.

BILL MARTIN: Well, he was always serious looking. He was just busy trying to survey the area. This was one of our regular Saturday morning walkthroughs during 1956 and 1957. I'll tell you what it was like. From the day that we opened the Park, Walt was always looking for something new and checking things out trying to improve what had been done so far. Every Saturday for about two years we would meet Walt in Joe Fowler's office, downstairs in City Hall, at about 9:00 in the morning. There would usually be Walt, Joe Fowler, John Hench, Dick Irvine, Tommy Walker, Truman Woodworth (who was in



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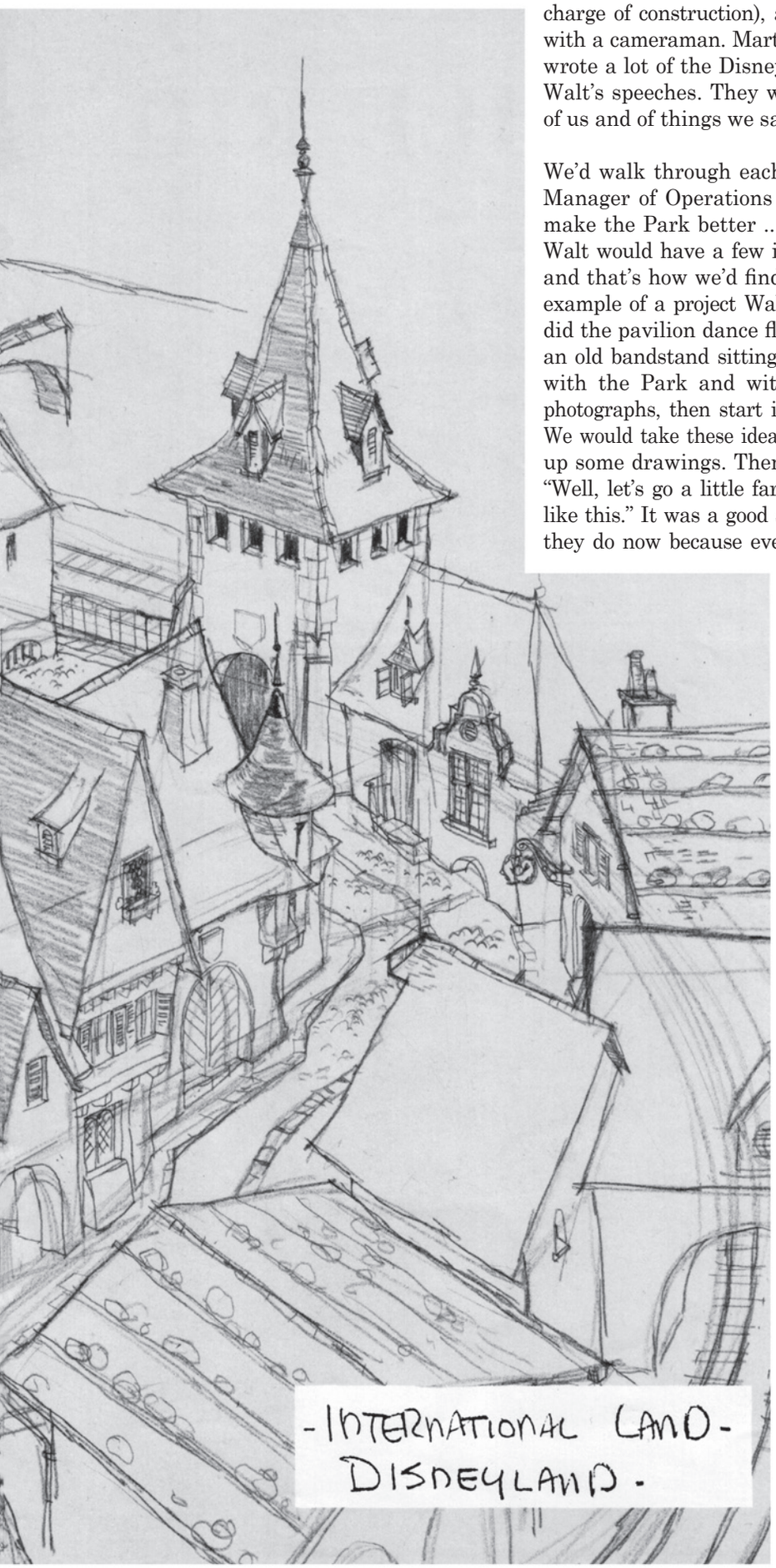


charge of construction), and me. Marty Sklar would be along sometimes with a cameraman. Marty was working for the Publicity Department and wrote a lot of the Disneyland copy at that time. Later he wrote a lot of Walt's speeches. They would be shooting pictures of Walt and the rest of us and of things we saw and talked about.

We'd walk through each Land before the Park opened, and each Area Manager of Operations would be there. Walt was looking for ways to make the Park better ... mainly ways to augment the Park. Of course, Walt would have a few ideas in mind before we started walking around, and that's how we'd find out about them. The Carnation Gardens is an example of a project Walt got started on a Saturday walkthrough, and I did the pavilion dance floor for that. Before that we had open grass and an old bandstand sitting there. This was Walt's way of keeping in touch with the Park and with us. We'd take notes and refer later to the photographs, then start in on any modifications that came up as a result. We would take these ideas back and in the next day or two we would drum up some drawings. Then Walt would take a look at them and he'd say, "Well, let's go a little farther with this," or "Let's change it to something like this." It was a good system, and we did more with fewer people than they do now because everybody had two or three jobs! About noon, we'd go to Harvey's Lunchwagon and have hamburgers ... Walt loved hamburgers ... he didn't care about anything else. We'd eat there, and then we'd all go home.

There was no competition among us during those walks. He never complained, as I recall, and he never complimented anybody either, to speak of. I think I got about two compliments during all the time I worked for him. One was after I did the **Swiss Family Treehouse**, with all the waterworks and all that stuff. There was a big gang of us walking through the Park, just after the **Treehouse** opened, and I'd been working on this damn thing for I don't know how long. Joe Fowler was there and Walt turned to him and said, "Joe, you've done it again!" (laughter) and I could see Joe squirm. That was a backhanded compliment, because it was meant for me, I think, and I was right there with them.

In these pictures, Walt was probably asking us what we thought we'd be doing next. He'd say, "Where do we go from here?" He was getting the status from us and finding out how we felt about the projects at that point. It would often be a creative thing and he was looking for new ideas. Some idea would come up during the walk and he'd say, "Hey, we ought to do this ... this would be fun to do!"

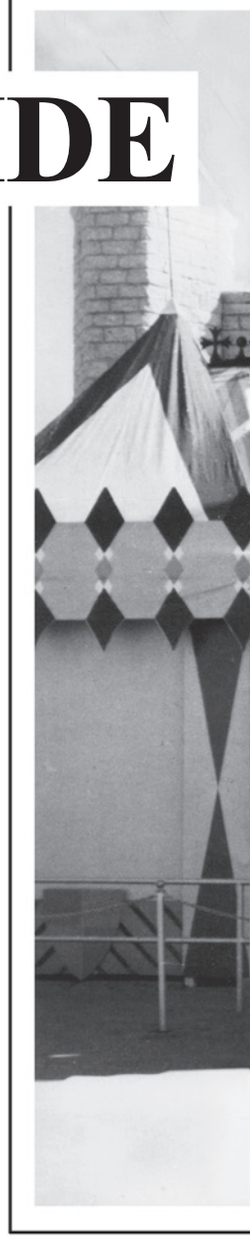
BILL MARTIN-

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 20-19

MR. TOAD'S WILD RIDE

...we're always in a hurry, we have no time to stall...
...we gotta be there, we gotta be there...
...but where, we can't recall...
...we're merrily, merrily, merrily, merrily, merrily on our way...
...to nowhere, in particular, at all...

The Adventures of lchabod and Mr. Toad was one of the best of the Disney post-war animated compilations. Released in 1949, it combined the stories of those "two fabulous characters" Ichabod Crane *from The Legend of Sleepy Hollow* and, from *The Wind in the Willows*, J. Thadeus Toad. A few years later, as Walt Disney looked to his animated fantasies as themes for Fantasyland, the unhinged and adventurous Toad must have seemed a natural for one of the dark rides. In the film's narration, Basil Rathbone warmly libeled Toad as "a disturbing factor, a reckless adventurer, having a positive mania for fads while never counting the cost" ... characteristics we were happy to adopt later, at Disneyland, as we boarded our "motorcars" for Mister Toad's Wild Ride...



The confusing but catchy lyrics of "The Merrily Song" were both the inspiration and the definition of the **Toad** dark ride as it was first experienced in 1955. The quickly passing scenes illustrated, not the plot of the film (with Winkie, his Weasels and the deed to Toad Hall), but Toad's "motor mania" as he (and Cyril) might have experienced it from behind the wheel of their runaway motorcar. The music of the song, loud sirens, and the shrill whistles of the constables along the road provided a harsh and noisy background as the cars careened from the confines of Toad Hall and out into the "Hammy Hamlets." The driver's frantic turning of the steering wheel was fun, but had no effect on the headlong progress of the car as it slammed over bumpy surfaces, around tight turns, through bumping doors and obstacles. Two-dimensional scenes stood out in the darkness, aglow with strange shades of green and orange and other colors unique to the ultraviolet lighting of the attraction. Cut-out signposts, lampposts, policemen and wrong turns vied for your brief attention, confusing your quick glimpses of the

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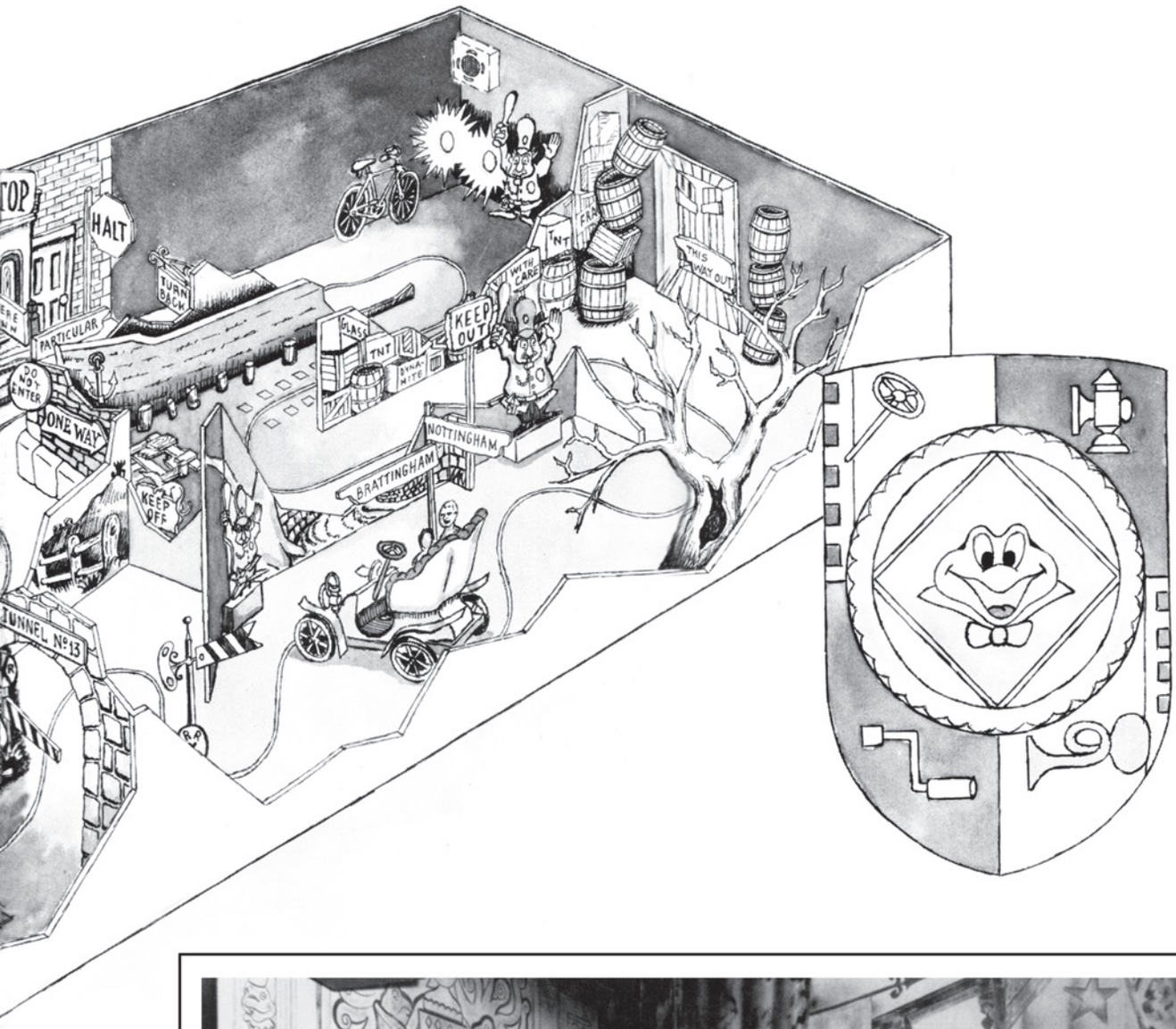

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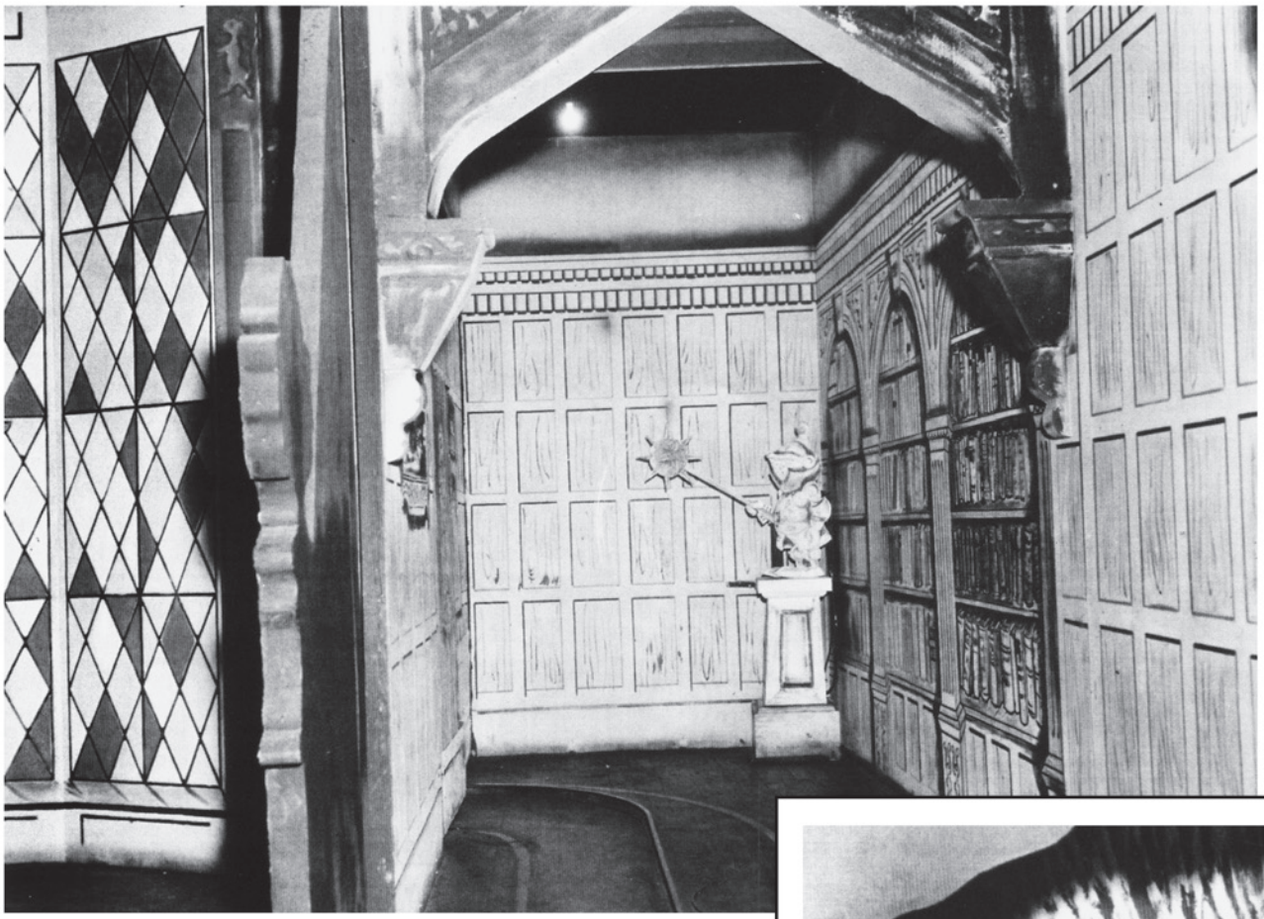

river and the English countryside, then the backstreets of London. Throughout the ride, the sense of being out of control was heightened with warning signs, barriers and policemen which opposed the direction of your vehicle until, like all maniacs, you paid the price for your folly in the railroad tunnel, and its underground aftermath.

Within Walt Disney's new theme park, Fantasyland was the area most familiar to visitors in 1955, while the themes of the other lands were more general and their attractions required introduction. Walt had found comfortable homes in Fantasyland for the pre-sold characters from his widely known animated films. **Captain Hook's Pirate Ship**, the **Dumbo's Flying Elephants**, the **Casey Jr. Circus Train** and in **Storybook Land**, images like Monstro the Whale were old friends to visitors even on Opening Day. Once the guests ventured up Main Street and crossed the castle drawbridge, their attention was drawn to Disneyland's original three dark rides, **Peter Pan**, **Snow White** and **Mr. Toad**. The **Toad** ride was first considered as a form of roller-coaster, with the cars following a downhill track towards obstacles (such as parked cars) which would move out of the way at the last minute. Bruce Bushman once reported that Disney decided that the ride would not be appropriate for small children and the elderly, and it was toned down. Bill Martin began his work on the dark rides in 1954 and he remembers, "Viewing the film was part of the design process. I made the track layout to start with, but we went through storyboards galore. Since the point was to convert Walt's cartoon films to rides in Fantasyland, those dark rides were developed from the original 4 x 8 storyboards and concept sketches made for

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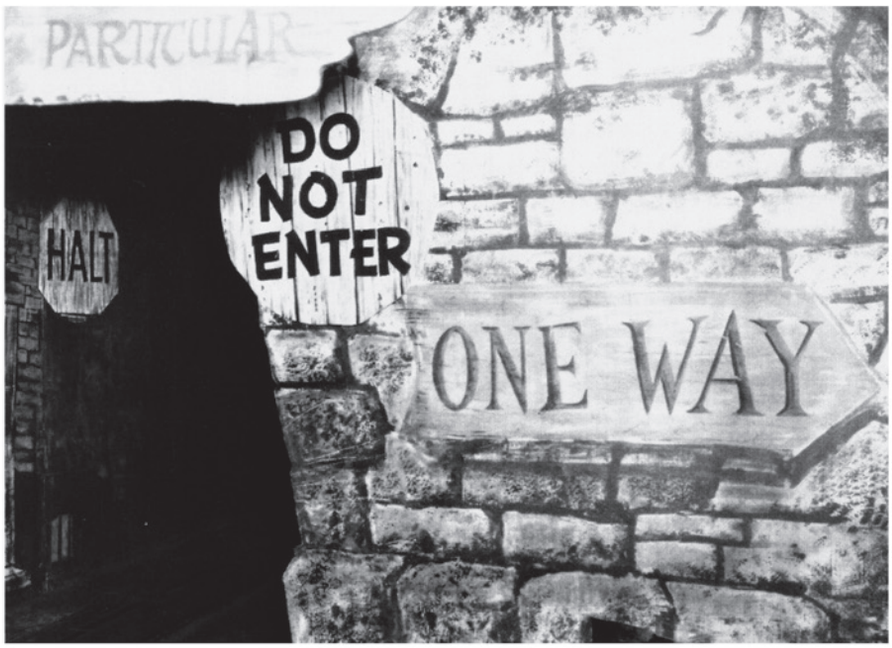
the animated films. Then, as Ken Anderson and Claude Coats started designing sets and interiors, I made modifications to work with their ideas. We talked the gags, and some were better than others, of course. I remember the meeting when we thought of the 'train coming at you' idea. That was a 'catch-on' gag, the last effect at the end of the ride that sends you to Hell. That idea of going through the Devil's mouth, through the Jaws of Hell, was okay with Walt at the time, too."

While the show buildings were being installed at the Park, the **Toad** and **Peter Pan** rides were temporarily assembled on a sound stage at the Walt Disney Studio in Burbank. Imagineer Bob Gurr recalls riding both **Toad** and **Peter Pan** mock-up rides in October of 1954. Ken Anderson and Claude Coats, two of the earliest of the Studio artists to join Walt's Disneyland group, defined the scenes to be included in the



ride and did much of the black light painting on the plywood "flats." Ken brought to Disneyland his experience as a set designer and as art director for many of the animated films. Claude Coats (with John Hench) and Mary Blair) had credit for "color styling" on the *Ichabod and Mr. Toad* film. Together, Ken and Claude successfully transferred the "Disney magic" from the films to the memorable loading area murals, and to the interiors of the new attractions in Fantasyland. **Mr. Toad's** ride system, including the vehicle chassis, was an in-stock item provided by Arrow Development. Bill Martin went to work on the track layout itself, "All I had to work with, initially, was the radius of the rail. The minimum turning radius was four feet, on that ride, which is very fast. We had the bumping doors opening between scenes, and initially only some of their swings were automatic. They were closed as the car approached, and it looked like you were going to hit them, and when the ride first opened, sometimes you actually did. I didn't really know about the gags and interior scenes when I first laid out the track. We knew we wanted the ride to last a minute and a half, and that also determined the number of cars that we had, and the interval of loading. We knew the floor space available and that helped set the timing and spacing of the bumping doors, and then Claude and Ken worked it out from there. We were restricted in our space with **Mr. Toad** because, in doing **Peter Pan**, we used the long side of the building. For **Toad** we used the end of the building and that's why things were so tight. I don't think we had room for more than nine cars in there ... we had something like eleven boats in **Peter Pan**, but we had less **Toad** cars because we didn't have the room to load them up out front. Anyway, I had a rough idea where the main scenes like the railroad tunnel and Toad Hall mansion would be. The other guys came in after the track had been planned with the smaller ideas, like the mirror which reflected the car's headlights. I may have made alterations to the layout later, to help them fit in some of the gags. When we came up with an idea like the balancing crates and barrels in the

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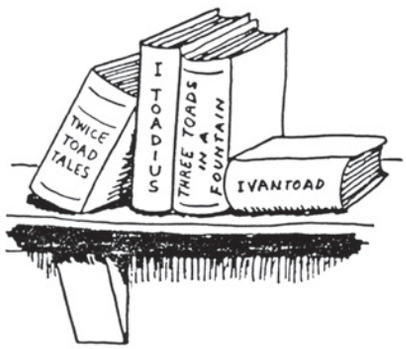
warehouse scene, we'd go to our special effects guy, Bob Mattey, and tell him what we wanted. We'd give him some little sketches and he'd come up with the mechanics of how we could do it. We'd mock the thing up and play with it and he would modify it and we'd go from there. The whole thing was done almost simultaneously, with the design, the layout, the mechanics ... most of the work on this ride was done in a few months, and I was with it all the way through.

Mr. Toad's Wild Ride was designed to last 1 minute and 38 seconds, a pace to accommodate nearly 700 people an hour. There was a total of twelve **Toad** cars, with nine on line (entering Toad Hall every eleven seconds) and three held in reserve, and these are virtually the same cars in use today. Bob Gurr told us, "I often tell the ride operations people down there not to touch the equipment in the **Mr. Toad** ride ... they're the only original parts left at Disneyland." The cars are named individually as *Mr. Toad, MacBadger, Moley* and *Ratty* with two each of *Toady, Cyril, Winky* and *Weasel*. They were built by Arrow Development from Bruce Bushman's concept drawings with two hundred pounds of fiberglass and sheet metal, and were some of the first equipment delivered for the Park. All the motorcars tilt backward slightly. This angle, and their twisted fenders, gives them their crazy appearance and permits a small guide wheel in front to follow a single "T" rail installed along the floor of the ride corridor. Each vehicle has a one quarter horsepower electric motor, drawing power from the rail beneath its wheels. This same rail, sometimes threading the center of the dark passage, sometimes veering from side to side, guides Toad's motorcar through the twists and turns of the wild ride.



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The original entrance to **Toad** (and Fantasyland's other dark rides) has the look of a medieval jousting pavilion, seemingly assembled with lances, shields and colorful canvas, against the fitted stones of the castle battlements. We hand over our "D" ticket (or maybe a "C" ticket in a later era) and leave the bright sunlight of Fantasyland for the shaded recesses under the awning. We fill our waiting time drinking in the wonderful wall-to-wall painted visions of Toad in his motorcar. He is everywhere along the wall, his antique car careening at dangerous angles as he plummets from Toad Hall into the countryside, from the railroad tracks into the flaming recesses of Hades ... the various tiny Toads grinning as they cling to their steering wheels, their long pointy feet flailing the air.

"Hello you fellows!" ... "Hop up here! We'll go for a jolly ride!" ... "I'll show you the world!" These enthusiastic

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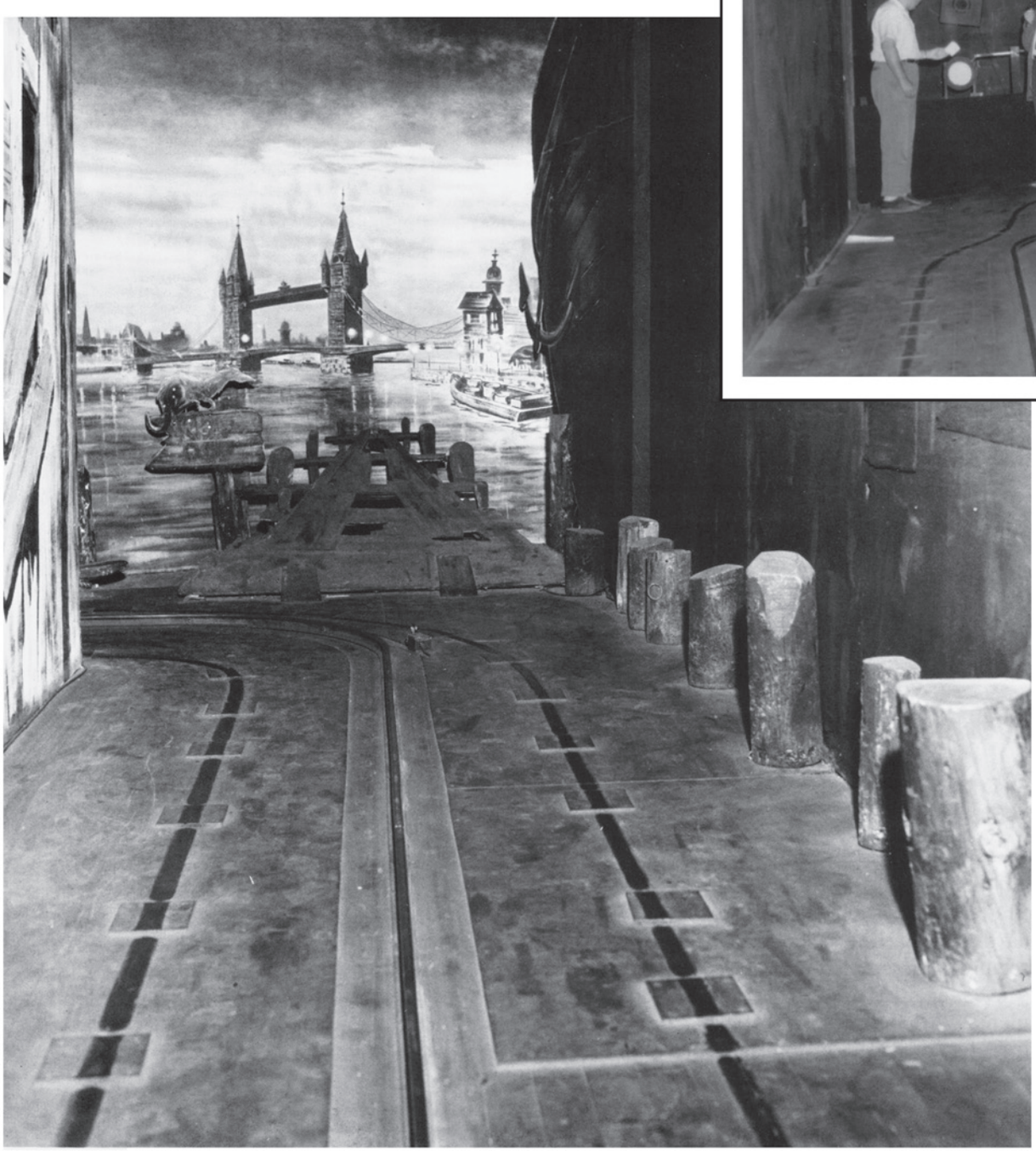
invitations (still in the voice of film comedian Eric Blore) have greeted us as we climbed aboard our motorcar for as long as we can remember. With a "whoosh" of compressed air and quick hand movements on the small panel of buttons, the ride operator advances the next empty car into position. No time now to look around at the artwork or back at the envious kids still in line, just hold on to the wheel, give it a clockwise spin and surge to the right as we bang through the doorways of that "ancestral home of J. Thadeus Toad" ... Toad Hall. Here begins a series of rapid black-lit impressions and glimpses which characterize the ride from start to finish, and only by riding repeatedly are we sure we know what's happening. Here are two-dimensional "flats" of staircases ahead, paneling on the wall covered with paintings of Toad in various vehicles and Cyril, Toad's steed and companion, smiling down as we veer past. The first **Toad** ride from 1955 was the least complex. More gags and scene details were added in 1961 and later refurbishments. It was after the major reopening in 1983, for instance, that our **Toad** vehicle crashed through the fireplace in Toad Hall, instead of just rolling past it in earlier versions. A spin through Toad Hall



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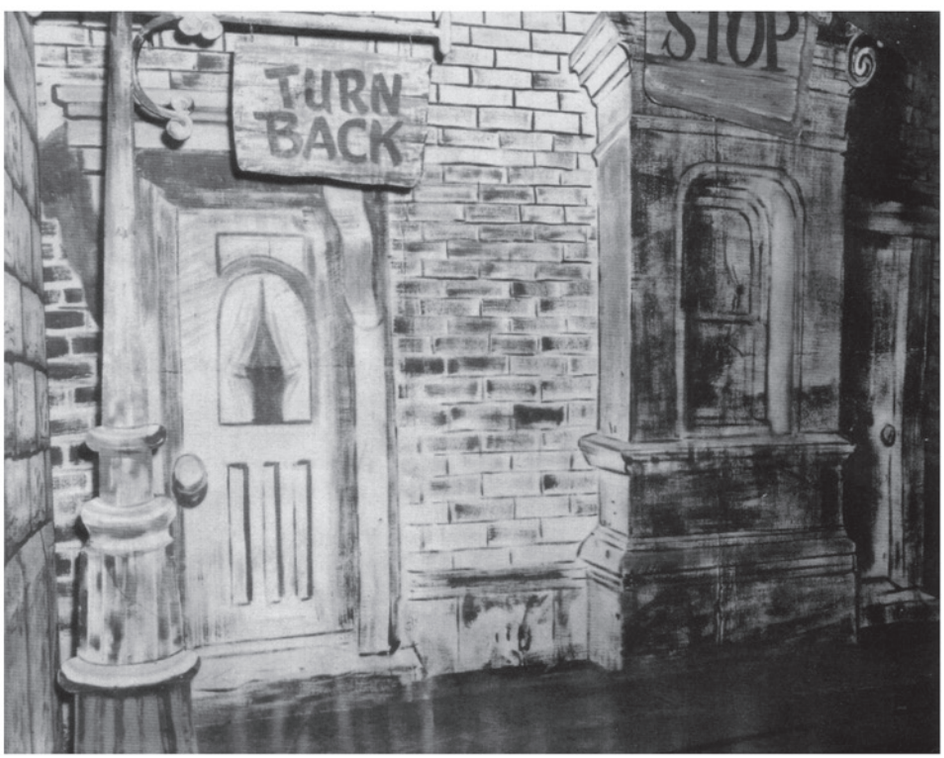
The earliest version of the "headlight gag" was a mechanized pair of lights shining at you as you turned towards the water front. Imagineer Yale Gracey (in coat and tie), creator of many special effects used at Disneyland, confers with a Park employee.

in any era offers a wealth of detail along its corridors … shelves of books telling of Toad family history, suits of armor and weapons (all of a Toad-like stature), broadly smiling Toad faces worked into the architecture, and of course "Toads Rampant" in the coat-of-arms above the mantel. The ride was enhanced over the years with figures (first as "flats," later with more dimension) which block our path, but swing away as we grow closer. There is Mole, in his green suit and red vest, and MacBadger dressed in Scottish plaids behind a desk, nearly struck by each car, and the Butler, whose big round butt and tray of teetering tea-time crockery make an inviting target for our bumpers as we crash out of Toad Hall into the countryside.

After an interval of cold air and darkness, we swing around stone archways done in cut-out profile, and view Ratty's house on the riverbank. Then, (depending on the era) we see our first cop ... an English bobby with domed helmet, his cheeks bulging as he puffs his whistle, his hand up in a halting gesture. Now we seem to go faster as nearly everything we see adds to the unstoppable sensation of the wild ride. Whistles blow, headlights approach, signs say WRONG WAY or GO BACK, and always the car goes its own incorrect direction. To adults, this seems mostly noise and glowing images … but to kids it is exciting and unsettling, because they are helpless to do what the police and the stop signs demand. Crooked and confusing, the many signs pointing towards WOOSTERSHIRE, OUTINSHIRE, NOTSOSHIRE and NOWHERE INN PARTICULAR offer choices no kid can resolve. The softened details of the countryside give way to harsher dimensions of lamp posts and cobblestones, storefronts and warehouses, crowding way too close on both sides. More whistles, and a cop on a motorcycle, his leg wiggling as he pushes down to start his motor. Signs seem to scream at us (HALT, WRONG WAY, DO NOT ENTER) and loud sirens indicate pursuit as we round the turn and race past a row of wooden pilings along the looming bow of an ocean freighter, towards a waterfront pier. Suddenly a rapid series of bumps make the car rattle, convincing us we are much too near the end of the old timbers, about to plunge into the water ... then we swing abruptly to the left into the crowded recesses of a warehouse. Here we speed through the longest straight corridor in the ride, between rows of crates and boxes and barrels stacked high and very crooked, tilting over us, about



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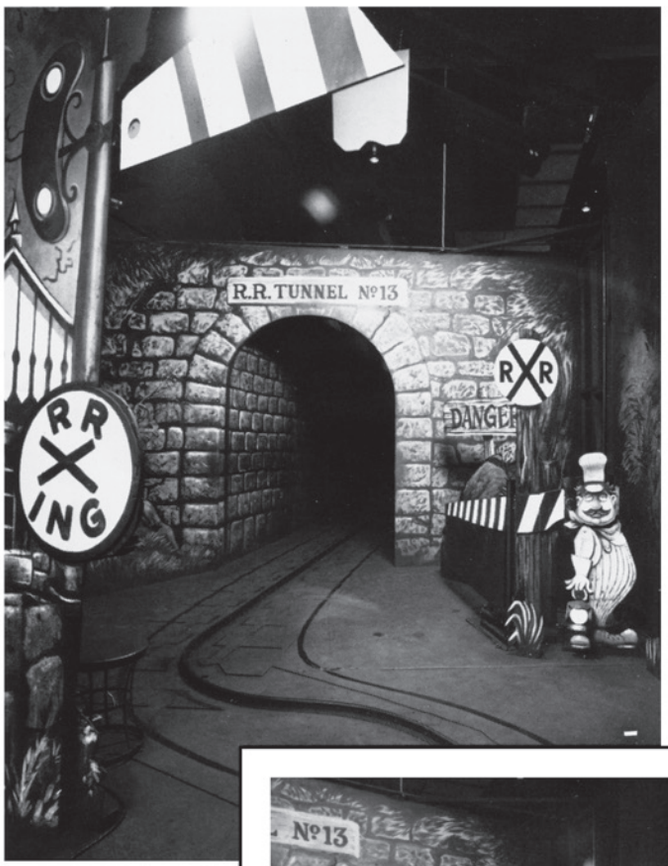
to fall. Not mere harmless freight; this stuff is marked ACID, EXPLOSIVES, TNT, NITRO, BLASTING POWDER and of course it is all FRAGILE. At the distant end is a wooden double door, slightly ajar, that says THIS WAY OUT but as we approach, a wobbly column of wooden barrels sways near our fender, holding our attention to the left as our motorcar corners abruptly to the right, straight at a nearby "solid" brick wall. Almost instantly we bang out through the wall, again in an English countryside.

For those with the time to look around, a flavor of impending doom is found in the look of the stormy skies and the stunted, scary trees. Our car shoots past a two-dimensional roadway leading away to safety, heading instead towards the arching stonework of R.R. Tunnel No. 13, with its black gaping mouthway our inevitable destination. Warned by loud sirens and whistles, we swivel through some quick left and right movements which point us briefly at bug-eyed bobbies (who raise their billy clubs), past a striped railroad gate (which swings away at the last minute), and a sleepy signal man



(who might have saved us but didn't). Although the red lights and signs demand that we stop, we can't, and in the blink of an eye we're swallowed by the tunnel.

Now our other senses tell us we're in trouble. First we feel a rapid bumping as our wheels shudder over what must be the wooden ties of the railroad track. Our ears detect the roar of an oncoming locomotive, its steam exhaust loud

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and rhythmic ... then our eyes are blinded by the brilliant headlight of the engine right above us as we approach our final seconds. Then we shrink back (let's admit it...) into the padded vinyl of our motorcar seat cushions as we're "exploded" in the final bright flashes of our collision.

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 20-31

As light returns, we're swallowed once again ... this time by a grimacing sharp-fanged devil's mouth ... the "Jaws of Hell." A "warm" welcome is spelled out in billowing fabric flames and we prepare ourselves for the punishment we deserve as our car turns to the left. Disneyland's version of Hades is a pleasant cave-like corridor lined with rocky flats and stalagmites, each topped with an amusing red devil. They've changed over the years from original cut-outs to the later rubberized wiggling demons, but their character has been consistent. Sometimes called "cow devils" because of their horns and barbed tails, their pear shapes, side to side movements and crazed leers make them just the kind of devils you'd expect would greet you after catching "motor mania" and ending up in Hell.

As with the other attractions at Disneyland, many changes and improvements have been made in the **Toad** ride over the years. In addition to adding some gags and scene details to the ride, the 1961 refurbishment started the trend towards improved doors and barriers, crates and barrels, and revised figures (like MacBadger, the butler and the rubber devils). The track plan remained substantially the same until 1983, but over the years, some of the more portable gags (like the cops with whistles) would relocate within the ride. The dark ride saw its greatest changes with the opening of the New Fantasyland in 1983. The loading area and ride exterior were enlarged and decorated beautifully, with images of Toad in abundance. Additional space was found to expand the ride and lengthen the track so that the end of the "wild ride" became wilder and more film-like. Now, the cars leave "Winkie's Pub," spin past the town square's new Green Dragon Inn and a whimsical statue of Toad and Cyril. Then there's a fast five seconds in court as the evil Prosecutor shouts "GUILTY!" ... another five seconds in prison, then escape, tunnel, headlight, explosions and a bigger and better "Jaws of Hell." The familiar devils wiggle and grin, but now we've got the evil Prosecutor, this time with horns and a tail, and a "green dragon" breathing steam in our direction.

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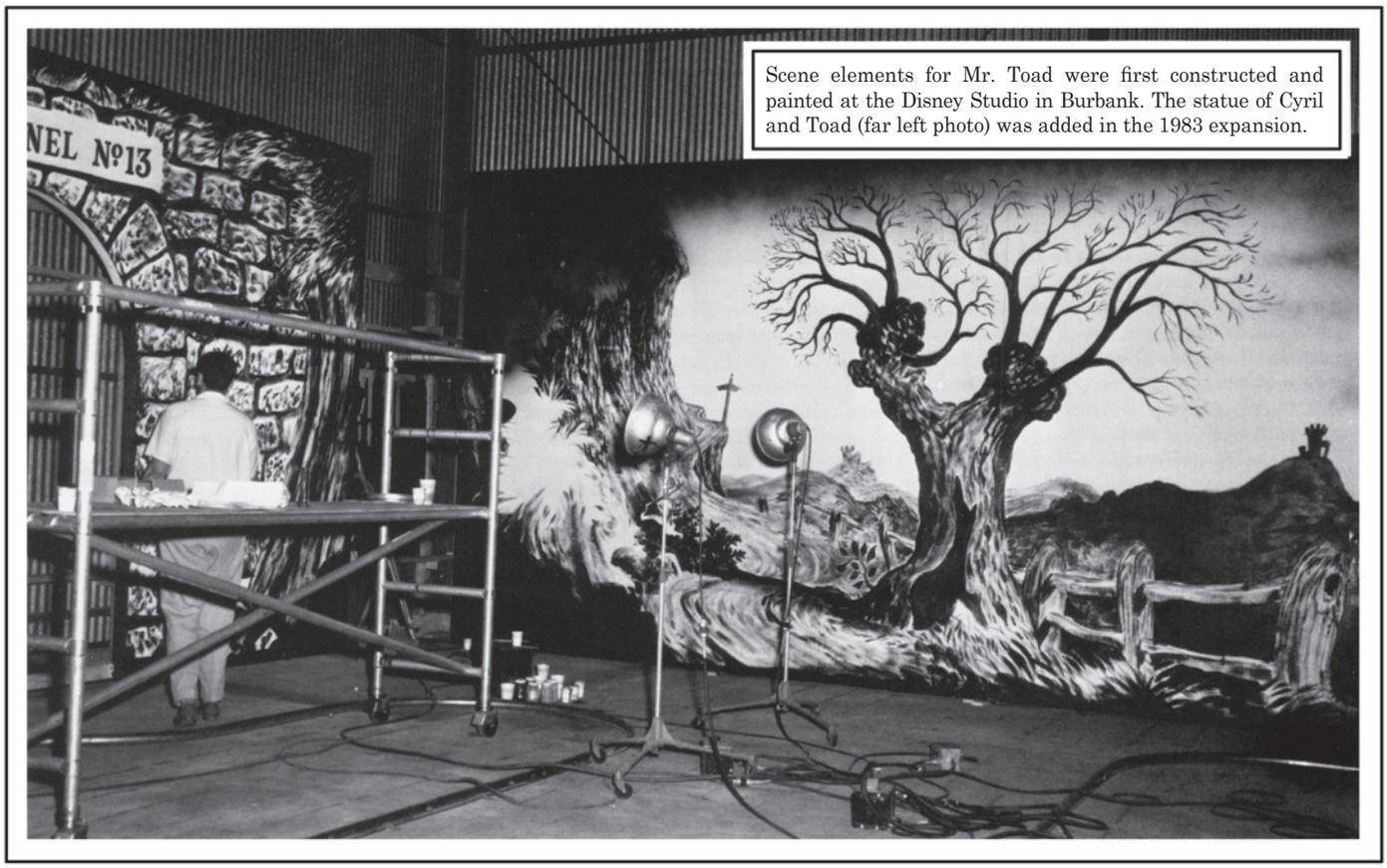

Scene elements for Mr. Toad were first constructed and painted at the Disney Studio in Burbank. The statue of Cyril and Toad (far left photo) was added in the 1983 expansion.

The sequence of scenes in **Mr. Toad's Wild Ride** seem to follow a linear, constrictive path in an increasingly claustrophobic direction. Given the theme concept, that of "motor mania," it makes sense that **Toad's** designers would funnel the guests forward and downward to their doom with a sense of no possible escape. Very quickly the relative normalcy and spaciousness of Toad Hall gives way to tighter, darker scenes along the river, with crooked trees and signposts crowding in, then the dark waterfront wharf, the restrictive corridors of the warehouse, and finally the dark enclosures of the railroad tunnel and caves. Like the movie which inspired it, **Mr. Toad's Wild Ride** is a light-hearted and spirited morality play. Although nobody is taking it seriously, there is a definite "you play, you pay" kind of message. In the film, Toad must atone for his mania, his damage to property, and his flaunting of the law ... first in prison, then through the ordeal of defeating the weasels at Toad Hall. Much of this story is in today's version of the attraction, but even in the early **Mr. Toad** ride the message was clear. Like Toad, as motorcar drivers we shouldn't have been so crazed, gone so fast, crashed through so many barriers and had so much fun on our wild rides. We disobeyed the signs, the cops, took every wrong turn and merrily made every wrong choice ... and so met disaster and went down to Hell ... then we popped back out into the bright sunlight of Fantasyland. With subliminal messages like these, it's no wonder the ride has remained so popular all these years!

The Ticket THUMBNAILS BOOKMARKS print find search the hub 20-33

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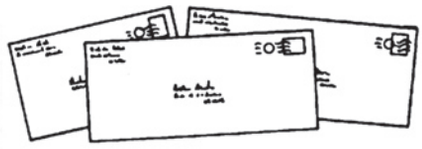

"You really outdid yourselves with Issue #19! I'm especially interested in reading about the Disneyland Railroad and I loved all those wonderful photos. The interview with Ollie Johnston was one of the best I've ever read - good questions and a chance to get a glimpse of Ollie seldom seen. Enclosed is my check to renew … keep publishing and I'll keep resubscribing." - L.M.G., Mount Vernon, NY

"I enjoyed the Ollie Johnston interview. It's nice to get a viewpoint of one of Disney's top employees who wasn't closely related to Disneyland. I thought that 'Issues Revisited' was one of your best ideas yet. I think that the new photos really help to complete the back issue stories. The photos made me want to go back and read the stories that they were from in my back issues. Great issue." - G.D., Toronto, Ontario, Canada

"I just want to thank you for #19, another routinely superb issue of The 'E' Ticket. The Santa Fe & Disneyland Railroad was a great introductory ride to the Magic Kingdom. It was probably the first ride I ever experienced on my first visit back in 1959, and I always took it for granted. As a child, I was drawn to the other, flashier rides like the Jungle Cruise, and I overlooked the S.F. & D. railroad. Your article gave me background on the ride and made me appreciate it much more. I'm going to look at the railroad with a perceptive eye on my next visit. Thanks for the education. 'Vintage Visits' and 'Issues Revisited' are favorite sections of the magazine for me. It's fun to think back to the early days of The 'E' Ticket, when one sent a couple of stamps to get an issue. I chuckle now when I think about first seeing #2 (with Pacific Ocean Park's King Neptune on the cover). I'll see you at the NFFC show next year, and in the next pages of The 'E' Ticket." - M.C., San Francisco, CA

"Thanks for the great issue on Disney steam trains. Many years ago, when our kids were little, we traveled to Steamtown in Bellows Falls, Vermont. Later on we went to Fort Wilderness at Walt Disney World and rode the train that went around the campground. Today, most of the original track is gone, but some remains to remind us of good times past." - W.L., Windsor, CT

"I was very happy to see the conclusion of your series on Walt Disney's interest in and work with railroads and trains. I was afraid you were going to cover his personal trains and overlook the ones at Disneyland! The articles were very informative and a pleasure to read, but they contained a slight problem which I have noticed in other pieces on railroads, both regular and model. I am referring to the use of technical terms like 4-4-0, 0-4-4, 0-4-0 and 4-6-0 wheelbases; O and HO scale model trains; and other items like combines, boiler fittings, smoke boxes, tenders and saddle tanks. I realize it would be troublesome and awkward to spend time explaining technical jargon, but a brief explanation or two would have been appreciated. I also would have liked to have seen some mention of the construction (and destruction) of the Fantasyland station and some photos, and perhaps some coverage of the Grand Canyon diorama and the Primeval World of the Dinosaurs. Maybe you could cover these two attractions in a future issue. Overall, the magazine is getting better and better. Thanks." - J.H., Manhattan Beach, CA

...good points, Joseph. We were worried about the double-track switching description (page 19 & 20) but that must have made sense. You're right about all those train terms ... they weren't exactly Disneyana so we put most of them in the locomotive pages fine print. We didn't cover the two dioramas up close because they'll be in future issues, and we'll be running photos of the Fantasyland Station soon. It was built mostly of metal tubing and striped canvas, so it didn't require much construction or destruction. A "combine" was an old-time railroad coach designed as half for passengers, half for baggage...

"Dear Jack & Leon. At last I know more about the Disneyland Railroad! Working on other projects during 1954 to 1981, I never could keep up with everything Walt had us doing. Thanks to The 'E' Ticket, I'm finally catching up. On page 28 of Issue #19 is locomotive #3 being loaded at the Studio 'machine' shop, rather than the 'paint' shop as captioned on page 29. Same for the E.S. Marsh on page 30. captioned on page 31. The window, just above the tender, was Roger Broggie's office. The file cabinet in the window above the stack faced my drafting hoard and contained Baldwin Locomotive Works linen drawings and prints which Broggie used as reference." - B.G.. Tujunga, CA

...proof once again, Bob, that whatever we do you can improve (of course, you were there at the time!). We appreciate the help you've been so generous with and the added dimension you bring to The "E" Ticket...

"Issue #18 was fascinating. Whenever I read The 'E' Ticket it is like being on a VIP tour of Disneyland. I have a suggestion for a future issue: an article about the official books of Disneyland, like the feature you did on souvenir programs. I have enclosed copies of book covers from 1965 & 1969, both by Marty Sklar. A comment on part one of 'A Guide to Disneyland on Television': 'Highway to Trouble' (3-13-59) contains footage of Donald and his nephews at Disneyland, including shots from the Viewliner (I think), Indians dancing and brief aerial shots of Fantasyland." - D.P., Davis, CA

"I guess your attention has already been called to the typo in Issue #19 that has Nature's Wonderland opening in 1958. All evidence I have indicates a 1960 opening. Probably the best book on Disneyland so far is Randy Bright's Disneyland: Inside Story. Since Randy is no longer with us, we need another expert to do the definitive Disneyland history (complete with rare vintage photos). Why not you guys?" - J.V.G., Birmingham, AL

...you got us, James. We must have been thinking about the earlier Rainbow Caverns Mine Train which was running in 1958. We've been asked about doing a book (twice) but we're having too much fun working our tails off trying to be definitive on a regular basis in this periodical...

"I am a life-long theme park enthusiast. Information resources on my favorite hobby have always been hard to come by and I should know ... I've tried every theme park and amusement industry related publication available for the past thirty years! Thanks to the DISNEY MAGAZINE's Fall, 1994 issue, I have managed to track down your magazine. I had heard of The 'E' Ticket before, but never had any names and addresses to reach you with. The Disney folks advised me of your mailing address, and they were helpful enough to tell me the subscription information. Please count me in as a theme park fan who's always hungry for more information, in a field that has always been somewhat neglected." - D.B., Miami, FL

"Dear 'E' Ticket guys. Thanks for being so prompt with the back issues. I would love to see more issues about Marc Davis. When I was younger I had postcards of his drawings for Bear Country and Pirates that I purchased at Disneyland. I would love to see more drawings of his, lots more. Also some pictures and information on other Fantasyland rides: Alice in Wonderland, Peter Pan, Mister Toad and Pinocchio's Daring Journey. Even as a child, scared of the rides, I would stare as the caterpillars wound down the giant leaf or as a flying pirate ship entered the Darling children's bedroom. It wasn't till a few years later that I worked up the nerve to venture into the dark. More maps!" - B.K., Castro Valley, CA

...Marc is already helping us on some future projects. In the meantime, Brian, you might enjoy this issue's coverage (with a cutaway map) of that original dark ride delight, Mister Toad's Wild Ride...

"My darling wife just returned from the San Diego Comic Con and one of the treasures she brought was Issue #16 of The 'E' Ticket. At midnight last night I picked it up, just to skim the pictures, and ended up reading the whole thing. I'm also a retro-tech fan. Old technology fascinates me so to read the 'Tomorrowland 1967' (#17) article was a hoot. Being huge Disney park fans and collectors of park trivia, your publication has been a wealth of information and enter-

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tainment. From the attractions we know and love to ones of the past we've missed. Diana especially loved the 20,000 Leagues Exhibit article and seeing the photos of the sets, alas now long gone. After reading the article in Issue #14 on Adventures Thru Inner Space, we were thrilled that we got to ride that marvelous attraction in 1984. I'm hooked and will he looking forward to the next issue and to reading all the backs. Keep a seat in the front car open for me." - D.M.S., Troy, MI

"Here is my order for Issue #15, now if I could only find Issues 1 through 6. I really enjoyed my most recent back issue #12. My mother has been telling me about the House of the Future for years, but it was before my time. It must have been a great attraction and I wish I could have seen it. I was really happy to see a picture of where it was located, and what the area looks like today. I can't wait to go look at that area next time I go to Disneyland. It will be a great help in visualizing the past." - P.H., Scotts Valley, CA

"Your mag is fabulous, but you know that. Keep doing what you're doing and be sure to include lots of old pictures (I like the snapshots!) and ride maps. I look forward to getting your Adventures Thru Inner Space issue (#14) and wouldn't mind seeing something on G.E.'s Carrousel of Progress, too. Also, a discussion of ride concepts/narrative threads (i.e. on Pirates, why skeletons first, then real pirates?) would be great. How about the Indian Village and aren't we due for another Pirates of the Caribbean article?" - A.T., San Francisco, CA

...some information on the Carrousel of Progress was included in Issue #17, and we'll have more coming up. It's not a question of if or when there'll be a Pirates article in The "E" Ticket... but how many...

"Just received my back issue order. Thank you for your promptness and especially for coming up with the idea of The 'E' Ticket in the first place. I haven't read them all yet, but as to the 20,000 Leagues Exhibit: one of the interesting aspects of the set was Nemo's Library, which went down well before the 1890's but had a copy of Teddy Roosevelt's African Game Trails, not written for another 15 years (we never understood all Nemo was up to). I advised one of the Guides of this, who was wearing the costume of the Nautilus crew from the film. He took it calmly, since I was then maybe 14 and already intolerable." - D.I., Alameda, CA

...we're glad you enjoy our earlier issues, and we still have some of them left. Our policy has been to offer them for $5 plus postage even though the earlier ones are now in small supply, just to keep things simple. The way it's going, Issues #7, #8, #9 and the Annual will drop off the order form pretty soon...

"Just got my first two issues of The 'E' Ticket and they are absolutely great! The magazine is obviously put together by people who have a real appreciation of the wonderful art, imagination and entertainment that came out of the Disney organization during the 'Walt years.' Your magazine brings back some great memories and satisfies my long time interest in the 'behind the scenes' aspects of Disneyland." - B.E., Colorado Springs, CO

"I am a photographer at Paramount's Great America in Santa Clara, CA. Our park does not have the rich history of Walt's Disneyland, but there are many similarities to our park. We photographers like seeing behind the scenes!" - P.B., San Jose, CA

"I'm so glad someone is taking the time and energy to put a publication like this together! Keep it up. At Disneyland, we've all enjoyed the re-creation of Walt's Studio office. What about his office at W.E.D.?" - M.K., Burbank, CA

"I just recently discovered your magazine and after reading Issue #18 I must say that I am very impressed with the quality of the writing, interviews and the terrific photographs. I particularly enjoyed the photos of Disneyland in the early years as well as the early concept drawings. In a future issue, I would love to see a feature on the original planning and construction of Disneyland. I'm looking forward to the next issue." - R.R., Niceville, FL

"Enclosed please find check and order form for back issues and subscription to your fine magazine. Any ideas how I might track down the first six issues? I'd heard of The 'E' Ticket, but had no idea that it would be the handsome, well written, generously illustrated mag that it is. Besides wishing to see some of the photos in color, I wouldn't change anything. I'm blown away by the Tomorrowland issue and I can't wait for the bundle of back issues you're going to send me so I'll close now and send this order on its way. Congratulations on a GREAT publication! p.s. I am a freelance writer and photographer. If there's ever an angle or interview in the Northeast you need covered, I would be interested in contributing." - R.B., Brooklyn, NY

...we appreciate that, Robert. We got started years ago in this format (with photos and information relating to the Issue's interview), and we've been mostly writing our own stuff. It's a method that has worked well so far, plus we've got more material than time to handle it and this has limited outside contributions. This may not always be true and we'll remember your generous offer...

"The 'E' Ticket is a fascinating publication. I've always been impressed with the level of imagination and engineering sophistication that Disneyland has displayed and The 'E' Ticket recognizes these accomplishments with every issue. I would love to see some articles that detail what sort of maintenance is required to keep shows like the Pirates of the Caribbean or the Submarine Ride running so smoothly for all these years. Everyone has met the frustration of going to the Park and finding one of their favorite rides closed for maintenance. From the draining of the Submarine lagoon to technical improvements, I think such an article would provide a level of appreciation for this work the next time we find a ride 'closed for repairs.'" - C.B., Sunnyvale, CA

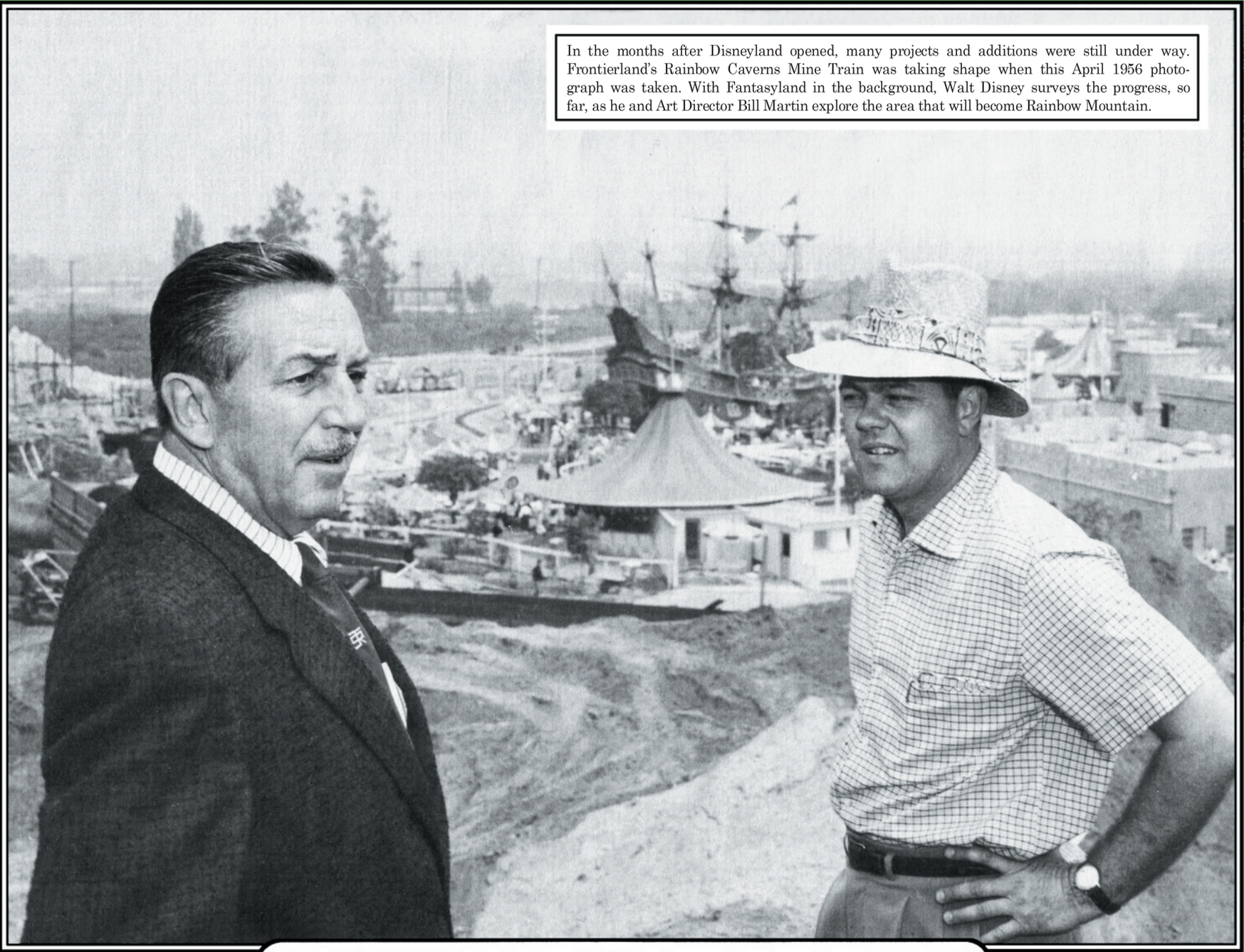
"Thank you very much for this first-rate publication. The text alone would constitute a wonderful contribution to the family of Disneyland enthusiasts. When the rare photographs and original artwork are added. The 'E' Ticket becomes an indispensable historical document I, for one, sincerely appreciate." - S.A.E., Placentia, CA

"I'll refrain from a personal want list of articles because I'm sure that, given enough time, you'll get around to every possible article. Given space, I agree with the guy who wouldn't mind other amusement parks, etc., though you're quite right to stick to your main subject. The academic's letter in #19 indicates that this is a much bigger topic than most of the culture is willing to admit at the moment. In a few generations. Disneyland's reputation as an artwork should be somewhere around that of the Vatican City and scholars will journey to the few libraries who have collections of The 'E' Ticket to do their research. So keep at it! Every name and fact and anecdote you preserve is truly the stuff of history and will surely inform and delight many generations to come." - J.R.T., New York, NY

"What you have done for the culture of the Park is immeasurable. Walt was a dreamer, never satisfied with what he had and always trying to one-up himself. From sound cartoons to EPCOT, he knew that what he was doing was to benefit us as well as him. When you preserve the Park as you do, you preserve Walt himself. His original images, dreams and landscapes will forever be memory to all that you touch. Even though I am only sixteen, I dream of carrying Disneyland into the 21st century. My chances are slim, but my ideas are big. The 'E' Ticket gives me the background and insight to create in my mind a Disneyland that will be as well suited to the guests of the future as it has always been in the past. I hope The 'E' Ticket runs for years to come. Please keep writing. and send me Issue #15 as fast as possible. From all of us 'young-uns.' Thanks." - T.K., Portland, OR

"I just received the latest issue of The 'E' Ticket which proved a real delight, as ever. When I enjoy such a pleasurable publication, I always wish more people in Europe would buy it and enjoy it too. But, getting Disney fans interested in Disneyland here is a lot harder than in Anaheim. Disneyland will be 40 and it is a perfect time to show former and current attractions and their history and I'd like to help." - D.G., Paris, France

...thanks for the offer, Didier. The Disneyland in our pages is much more than just a place in Anaheim, it is really a special place in time when Walt (and his team) created the first and best of the Disney theme parks. We hope that Disney fans everywhere will be interested in the history of how it all began...



In the months after Disneyland opened, many projects and additions were still under way. Frontierland's Rainbow Caverns Mine Train was taking shape when this April 1956 photograph was taken. With Fantasyland in the background, Walt Disney surveys the progress, so far, as he and Art Director Bill Martin explore the area that will become Rainbow Mountain.